

JEFFERSON

The background of the cover is a photograph of a river, likely the Klamath River, winding through a forested area. The river has white water rapids and is surrounded by tall evergreen trees and rocky banks. The word "JEFFERSON" is printed in large, light blue, outlined letters across the top of the image. A small tan rectangular box is positioned over the letters "SON".

Monthly

Recognizing Paradise

The world discovers the
Klamath-Siskiyou Ecoregion



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Classical pianist Mark Westcott appears at the Craterian Ginger Rogers Theater on February 8. See Artscene, p. 28.

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ON THE COVER

Rough and Ready Creek in the South
Kalmiopsis Roadless Area.
Photo by Barbara Ullian.

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JEFFERSON

Monthly

FEBRUARY 1998

Contents

8 Recognizing Paradise

United by an ancient and eventful geological history, the Klamath-Siskiyou Ecoregion is divided by elevation, climate and soils into a dazzling mosaic of natural worlds. It's also divided by political boundaries, particularly the artificial border between California and Oregon; and it's only very recently that the region has been recognized as one of the world's greatest biological treasures. Pepper Trail explores the region's unique character, and the threats and opportunities facing it.

COLUMNS

3
Tuned In *Ronald Kramer*

4
Jefferson Almanac *John Darling*

6
Jefferson Outlook *Russell Sadler*

12
Nature Notes *Frank Lang*

14
Online *Joe Loutzenhiser*

16
Living Lightly *Robbin Pearce*

27
On The Scene *Dan Collison*

30
Recordings *Eric Alan*

32
Compact Discoveries *Fred Flaxman*

34
Books *Alison Baker*

35
Poetry *Stephen Parr*

DEPARTMENTS

13
Spotlight

18
Jefferson Public Radio Program Guide

23
Heart Healthy Recipe

28
Artscene

36
Classified Advertisements

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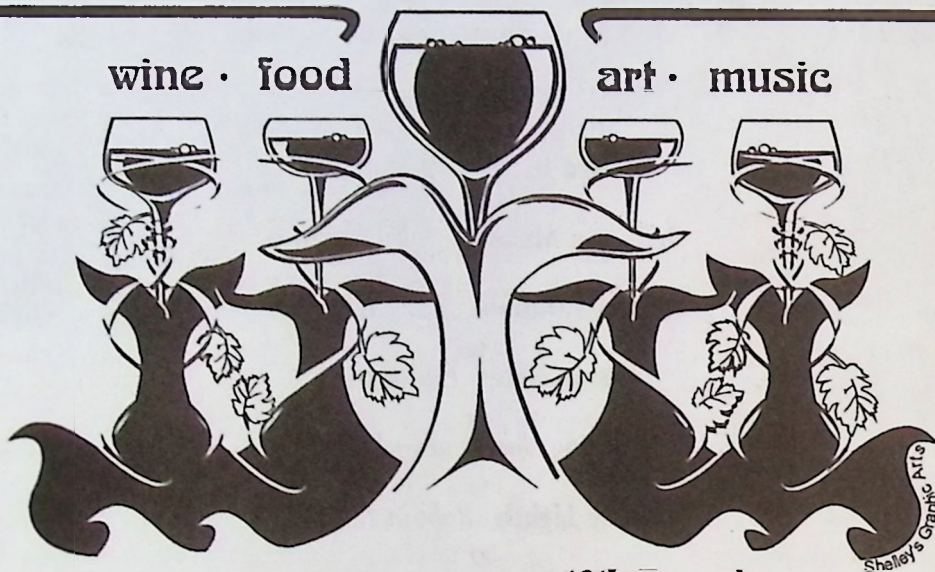
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TUNED IN

Ronald Kramer

Making Contact

Normally, if we were devoting space in this magazine to discussing radio programs which we broadcast. This is another type of story and revolves around a program which we will not schedule for broadcast.

Early in October, I received a letter from the Oregon Public Employees Union (OPEU) local, signed by the local officers, requesting that JPR schedule a syndicated weekly half-hour program entitled *Making Contact*. The program features discussions and interviews surrounding a variety of political, social and economic topics and is produced by an individual in San Francisco who is associated with the Pacifica Radio station there. JPR receives solicitations for air time from literally dozens of radio producers across the nation each month and the *Making Contact* production staff had contacted us some months earlier to make certain we were aware of the program. However, the OPEU letter was the first local contact we had received about the program.

Frankly, I had a problem with the letter from OPEU. To understand the reason why requires a brief description of JPR's programming philosophy. At JPR, we are careful to consider the sometimes competing goals of balancing talk vs. music and entertainment vs. education in order to create a service which is interesting and valuable for our listeners. The scheduling on JPR is always undertaken with the goal of serving listeners' interests and doing so effectively. In other words, there are instances when we may believe a program could be a worthwhile addition to our schedule but we don't have air time available for it which would likely allow listeners to find it. For example, scheduling a children's program at midnight

would probably not be an effective use of air time. All scheduling decisions necessarily require a decision *not* to broadcast something in order to make room for another program. So there are also questions about what program to cancel when one seeks to find air time for a new program.

There are many instances when program producers are keen to have a program scheduled on a radio station and they can be reasonably persistent in advancing their case for any number of reasons including pride, finance or political point of view. Sometimes, local parties join in such efforts. But a program should be scheduled based upon its perceived value to the broad listening audience rather than because its producers, and/or selected local advocates, aggressively

seek to have the program scheduled.

Individuals occasionally try to divine political intent at JPR behind the scheduling of programs or our coverage of the news. There isn't any. We have no political agenda. Our process is simply to respect the goal of listener service and efficient use of resources. We make people equally happy, or unhappy, on various sides of the political spectrum in the process of the decisions at which we arrive.

Were we to schedule a program which has been forcefully advocated by a labor union, we would do injury to that process because our scheduling decision would appear to have been improperly influenced regardless of our actual thinking about the program's merits. We would be equally culpable were we to schedule a program which was strongly advocated to us by the National Association of Manufacturers, the National Rifle Association or any other organization whose avowed purpose is the influence of public policy.

IN OUR ENTIRE HISTORY
WE HAVE NEVER SCHEDULED
A PROGRAM BECAUSE
ANYONE PRESSURED US
TO DO SO.
WE HAVE ALSO NEVER
WITHDRAWN A PROGRAM
FOR SUCH REASONS.

About two weeks after the letter arrived from OPEU, the first of about a half-dozen scattered postcards—which advocated our scheduling *Making Contact*—began arriving. We called several of these correspondents to ask how they knew of the program, and what prompted them to write, and discovered that no one we contacted had ever actually listened to the program. They were unfamiliar with it themselves. They had been importuned to write by a local organization. Early in November we received a petition, signed by about 30 individuals, asking that we schedule the program.

One has to wonder about the journalistic qualities and objectivity of a program which a labor union will go to such lengths to get on the air.

I don't believe that radio programming should be scheduled based upon how many signatures are attached to a petition. There are many organizations that seek our air time. Some of them are essentially professional petition gatherers who would put to shame the modest efforts of the OPEU-inspired local effort and who represent political points of view to which I suspect the Union might take exception. But a good radio station's schedule shouldn't be determined by who has the initiative and resources to stand at a corner of the closest mall and gather names of individuals who know little about the issue (in this case have never heard the program) they are being asked to endorse.

In our entire history we have never scheduled a program because anyone pressured us to do so. We have also never withdrawn a program for such reasons. Occasionally, we have been threatened by individuals with financial consequences because we were unwilling to accommodate their particular views regarding our programming decisions. Indeed, there are times when we have foregone substantial sums as a result. But we have always honored the principles which we believe are central to our responsibilities as your local public radio station.

At JPR we try hard to serve our listeners' interests. If that is one's goal, the determination about what to broadcast cannot be made by knuckling under to special interests. We never have done so and so long as this writer is on deck, we never will.



Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

John Darling

A Love Letter to Oregon

Without getting too sentimental about it, I'd like to confess my love for Oregon and say that when I fell in love with her (I think Oregon's a she), I had little idea she even existed and no idea how good she was. And I had no idea I could love a place as a living being.

I was not escaping urban life or California when I found Oregon. I was just sent here for a job. That's what I thought I needed right after college. I was told it was in the capital, which was named Salem. I'll take it, I said. It was the start of the rainy season, in October 1967. It was like Oregon wanted me to see her at her worst first. On the wall of the office of my job in the capitol building was a huge state highway map which mesmerized me with its half-dozen long highways dotted with these towns and rivers with amazing names I immediately loved to pronounce - Bend, Tillamook, Cascade, Eugene, Ashland, Owyhee, Willamette, Rogue, LaGrande.

Early on, Don, my boss and reporting partner at the UPI wire service, told me that Oregon was kind of different. What was going on here, he said, was that Oregon was the type of place which had, many decades ago, invented the presidential primary and the initiative petition process and also made the ocean beaches public in perpetuity. Coming up soon, he explained, was a legislative battle called the bottle bill, which would put a nickel deposit on pop containers so people would stop throwing them on roadsides. And there was going to be another battle to ban billboards on highways. And the governor, Tom McCall, was a Republican who had set out to clean up the pollution in the Willamette River and was succeeding. He became most remembered for daring to say, "Come visit, but don't stay." Their two senators, Morse and Hatfield, a Democrat and a Republican, both opposed the Vietnam War and were practically alone at the time in doing it.

So. It seemed a place where people tried to do the right thing. And where peo-

ple were free to speak up. Where they had the courage to speak up.

Don threw me into the churning maw of the Ways and Means Committee, which is where they cut budgets and speak a dark, Byzantine language only the players understand. The chairman, Lyn Newbry of Talent, took pity on this extremely young man, me, who couldn't possibly know what they were talking about. He introduced himself, then introduced me to the whole committee. "You just take lots of notes," he said, "then come up and ask us what the hell we're talking about and we'll explain it all for you." Which they did. He showed me his meat cleaver tie tack and said all the members were wearing them. It was a joke, because agency heads always asked that they cut budgets with a scalpel, not a cleaver.

So. They were all nice people. Don said they all held actual jobs back home - farmers, teachers, lawyers, and they came here only five or six months every two years to legislate and none of them were power-hungry or dishonest. They wouldn't dare be dishonest. Everyone would know about it. Oregon just didn't work that way. These were the descendants of the Oregon Trail pioneers. They had Midwest roots and so possessed that groundedness, good will and plain talk of farmers.

Then Don took me skiing and, from the top of the lift, I could see the sweep of the Cascade Range from Mt. Hood down to Sisters. The peaks were stunning and rapturous and wild. And the air blowing up here was thin and dizzying in its purity. Three-Fingered Jack and Mt. Washington snaked crazily and beautifully toward their summits. They were all volcanoes, Don said. He said I was looking at places where lava built up and blew out and kind of got frozen in mid-explosion. This was all just too good. How come no one knows about this? No one ever says, gee, I really have to move to Oregon. "It's the rain," Don said. "We have that as a bar to people who would love her just for her beauty."

Oregon, he explained, was kind of layered out in four bands. Left to right, you have the coast, then the western valleys along I-5, which is what most people think of as Oregon (lots of firs and hills), then the mountains, then the two-thirds of Oregon which is desert, a fact which almost no one outside Oregon knows. Four beautiful worlds in one. I couldn't believe my luck. And it held only 2 million people, or 1 percent of the U.S. population. It was a little square, but it was so darn nice.

And then I remember the moment it happened, when I knew she had got me, that I would never leave her. Don said let's have dinner in Bend and, along the way we drove through these high desert groves of juniper and sage with the Sisters perched roseate in the gathering dusk. "I just can't believe all this," I said. Don just smiled. He knew he was creating an Oregonian. "Yeah, it's pretty nice," he offered.

That was all then. "Then" lasted into the early eighties. Oregon's still a fabulous place, but I got to experience her childhood's end. "Now" happened when people started coming here to get away from something. They must have known that, by not solving the problems of where they came from, that they would only bring those problems here and so were only buying themselves maybe a generation of time. Then their children would solve the problems. They came here in large numbers, adding a million people and creating a big demand on housing, which went from about \$10,000 then to about 20 or 30 times that now. Which is one of the problems they were getting away from. It used to be cheap to live in Paradise. Now it's a piece of work. It's ironic. The things Oregonians had fought for and held - simplicity, natural beauty, availability of resources, honesty, community and just plain space - now became the lures for a nation which would flock to grasp them and in grasping them, would find them slipping like water out of a fist. DM

John Darling is an Ashland counselor and writer.

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JEFFERSON OUTLOOK

Russell Sadler

Kicked by the Kicker

The check is in the mail! Most Oregonians received income tax rebates in December because the "surplus kicker" law requires the Legislature to return any income tax surplus to the class of taxpayers who paid it unless lawmakers specifically vote to spend it.

The "surplus kicker" was passed by a Democratic Legislature in 1979, but lawmakers never had much of a surplus to refund during the recession-racked years of the 1980s. The Legislature's Republican leadership so relishes the chance to buy votes that it paid an extra \$1 million to send out checks just before Christmas instead of making the refund a credit against income taxes due in April which would have been cheaper and still reduced taxes.

"Remember this: It happened because the GOP stuck to its principles of lower taxes and less government," trumpeted Deanna Smith, who chairs the Oregon Republican Party. Oregonians are more likely to remember the rebates as an expensive exercise in vote-buying when the whole story of the legislative leadership's fiscal legerdemain is known.

News stories told Oregonians to expect an average refund check of \$283. Alas, there is no "average" taxpayer. In Oregon 20 percent of the people who pay personal income taxes make about 50 percent of the income. These folks divvied up a bit more than \$200 million of the \$432 million personal income tax surplus. Their refunds averaged between \$400 and \$500—enough for a weekend at Salishan or Sunriver. The remaining 80 percent of Oregon income taxpayers divvied up the remaining \$200 million. These refunds averaged between \$100 and \$150. That's not beer money, but it's a lot less than the \$283 many people expected. The Republicans love the "kicker" because it subtly defeats the state's progressive income tax by giving the largest rebates to the wealthiest people. The wealthy, of course, think that is their just due.

Not all legislators thought the entire surplus should be refunded. Despite a promise to replace property tax dollars lost

to Ballot Measures 5, 47 and 50, the legislative leadership reduced appropriations to better school districts like Ashland, Lake Oswego and Helix to raise spending in poorer districts like Josephine County and Coos Bay in the name of "equalization." Many school districts cut back on maintenance, book acquisition and new technology like computers to minimize the consequences of the budget cuts on children in the classroom. Some lawmakers in both parties wanted to use part of the surplus to restore money to the better school districts.

The Republican leadership did not have enough votes to pass a school appropriations bill without some concession to these legislators but found itself painted into a corner by its repeated promise to refund all the surplus. The compromise was an expensive act of political expediency. Lawmakers finally agreed to send a ballot measure to the voters seeking approval to borrow \$150 million to pay for the maintenance backlog in public schools and acquisition of new technology instead of paying for it with "surplus" cash. When voters approved Ballot Measure 52 in November they agreed to pay about \$5 million a year in interest payments which could have been avoided by paying cash. Not to worry, said legislative leaders, the interest payments will come from lottery loot and everyone knows lottery loot is not real money.

The legislative leadership avoided paying other bills to make the surplus look larger and inflate rebate checks. In 1982 legislators took \$81 million from "surplus" revenues of the State Accident Insurance Fund to balance the state budget. It was the third special session of the year at the bottom of the worst recession since the Great Depression. Lawmakers had already cut spending, imposed a 1 percent income tax surcharge and were still short of balancing the budget. The SAIF "surplus" made up the difference. Companies insured with SAIF believed any "surplus" should be returned to them in the form of lower insurance premiums. After more than a decade of grouching, some of these businesses filed a lawsuit de-

manding the Legislature return the money.

In the 1993 case of *Alsea Veneer vs. Oregon*, the Oregon Supreme Court agreed with the businessmen and ordered the state to pay back the \$81 million with interest. The court did not tell either side how to compute that interest. Some estimates ran as high as \$500 million. Some lawmakers seriously considered refusing to pay back any of the money and inviting the court to enforce its order. The Legislature, after all, appropriates the justices' salaries and the money to operate the courts. Cooler heads prevailed and the state entered into negotiations with lawyers for the plaintiffs. They finally agreed to accept \$225 million in three payments: \$65 million in 1995, \$80 million in 1997 and the last \$80 million in 1999. The Legislative leadership refused to pay the \$80 million due in 1999 with money from this surplus and end their obligation.

The Republican leadership kept its promise to return the surplus to the taxpayers, but these "fiscally prudent" lawmakers have created a state budget that will crumble like an empty egg shell with the next recession when income tax revenues and lottery receipts shrink as personal income plunges. If the next recession comes before 1999 the \$80 million due the SAIF plaintiffs must be paid out the declining revenues or the state begins paying 9 percent interest on the debt. If lottery loot declines, the \$5 million a year interest payments on Ballot Measure 52 must be made from the remaining lottery revenues or income tax cash reducing the appropriations for schools and all other state programs and increasing pressure for an income tax surcharge. It will be worse than the 1980s because Oregon has never been this dependent on income tax revenue and lottery receipts.

The legislative leadership's refusal to squirrel away income tax surpluses when the economy is strong virtually assures damaging budget cuts during the next recession. When the next recession comes Oregonians may look back on this month's income tax rebate as the most expensive check they ever got from conservatives in their government. IM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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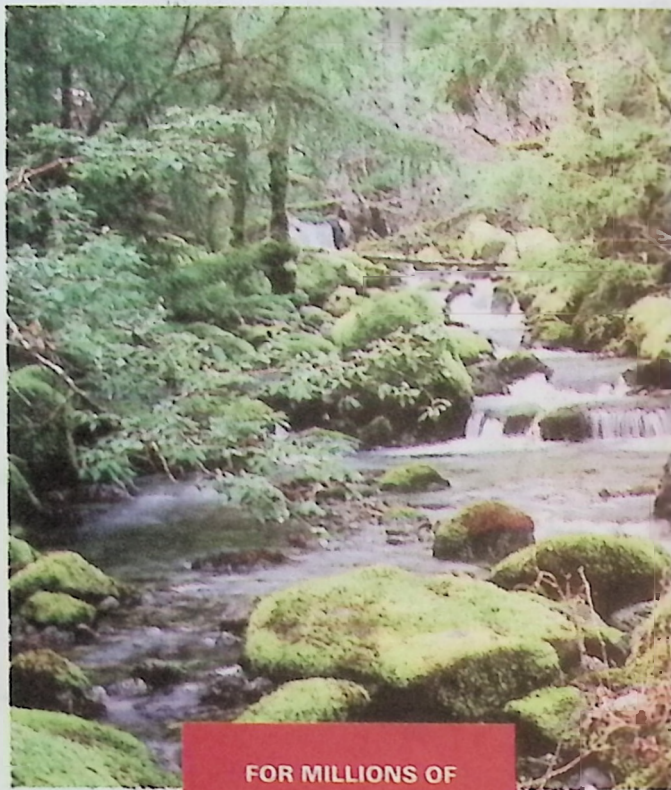
Recognizing Paradise:

The World Discovers the Klamath-Siskiyou Ecoregion

On a cool June day in 1884, the pioneering California botanist Thomas Jefferson Howell urged his tired horse up yet another ridge in the southern Siskiyou Mountains. Howell was probably as weary as his mount, but his keen eye spied an unfamiliar and distinctive tree growing along the rugged track. This was a medium-sized conifer, a spruce, with strange, drooping branchlets. Howell collected specimens of the odd little tree, which proved to be a species new to science. Today, it is called the Weeping, or Brewer's, Spruce. Found only on exposed mountain ridges in northern California and southwestern Oregon, it was the very last tree species to be discovered in North America.

The discovery of Brewer's Spruce illustrates two themes in the natural history of our region: its extreme wealth, and its great obscurity. Only at the very end of the 20th century is this obscurity beginning to lift, as the world becomes aware that one of its greatest biological treasures lies a few hours north of San Francisco. Here, in a tangle of sharp-edged mountains and wild rivers lies a world that geologists call the Klamath Knot, ecologists call the Klamath-Siskiyou Ecoregion, and almost everyone reading this calls . . . home.

Nature places life on the land in endlessly subtle and intermingled patterns. Humans, on the other hand, delight in boundaries. Both nature and humanity have given free rein to their pattern-making artistry in the Klamath-Siskiyou, resulting in a very complicated landscape. This provides plenty of room for individual opinion on exactly



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where the region begins and ends. Geologists give one answer, hydrologists another, botanists a third, while politicians have complicated matters by adding the California-Oregon state line, among other things. But there is no question about the core of the region: it is the rugged mountains that stretch in a series of intermingled ranges from the Oregon Siskiyous through the Marble Mountains, Trinity Alps, and Yolla Bollys of California. From this core, the region extends north to the banks of the Umpqua River and south to the headwaters of the Eel River. It includes the fog-bound Pacific coast from the mouth of the

Klamath River north to Cape Blanco, and reaches its eastern boundaries in the arid foothills of the Rogue and Shasta Valleys. United by an ancient and eventful geological history, the Klamath-Siskiyou is divided by elevation, climate, and soils into a dazzling mosaic of natural worlds.

In the Beginning: Geology. The geological map of Oregon is a beautiful thing, with sweeps of color denoting the various types of rock making up the

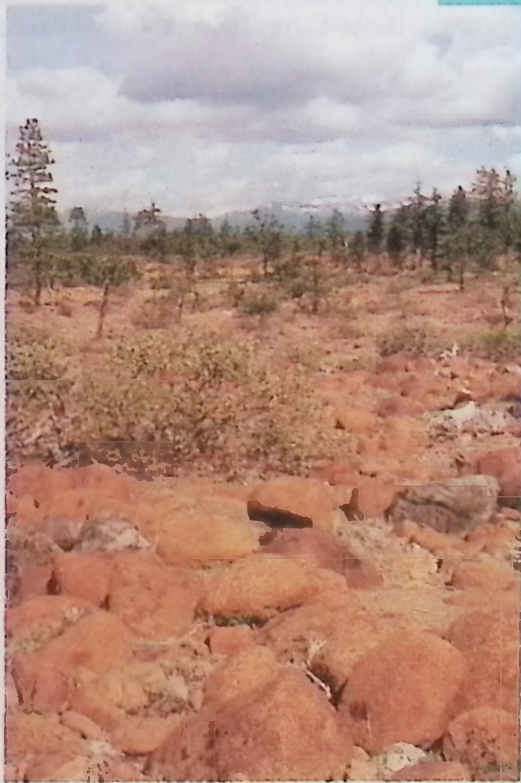
state. In most parts of the map, the pattern is fairly broad-brush, but one's eyes are irresistibly drawn to the southwest corner, where the sweeping strokes break down into an fractured kaleidoscope of fiendish complexity. In the words of one despairing geologist, the mountains of the Klamath-Siskiyou are "a geological nightmare, a chaotic mixture of a wide variety of rocks originally formed at different times, in different ways, and at widely separated places all swept together into a hopelessly confused heap." As we will see, the region owes

BY
Pepper Trail

much of its biological wealth to the age and complexity of its rocks.

Most of the rocks of the Klamath-Siskiyou are 200-400 million years old, and originated as offshore sediments that were repeatedly uplifted, folded, and mixed with the granites of the ancient seafloor bedrock. Intruding into this mixture are large geological masses formed under extreme pressure in the earth's interior: peridotite and serpentine. Because of the manner of their formation, these rocks are deficient in some minerals (including calcium and potassium) and are heavily laden with others (especially magnesium, iron, and nickel). The largest block of exposed peridotite in the world lies west of Cave Junction, and smaller outcrops occur throughout the Klamath-Siskiyou.

The strange mineral composition of serpentine and peridotite means that soils derived from them will be very inhospitable to plant life. On a landscape scale, the open Jeffrey pine woodlands northwest of Cave Junction reveal the struggle of trees to grow on serpentine, a struggle that has been won in the unique Redrock Rainforest of the Kalmiopsis Wilderness. On a more intimate scale, the tiny fens that dot serpentine sites like Eight Dollar Mountain are treasure-troves of rare orchids, insect-eating cobra plants, and other unique species that have evolved the ability to survive where their more widespread rivals cannot. Our region is famous to botanists around the world for the amazing diversity of its serpentine-adapted plants. More generally, the wide array of soil types resulting from the mountains' complex history provide plenty of opportunities for other plant species to put down roots in their favorite ground.

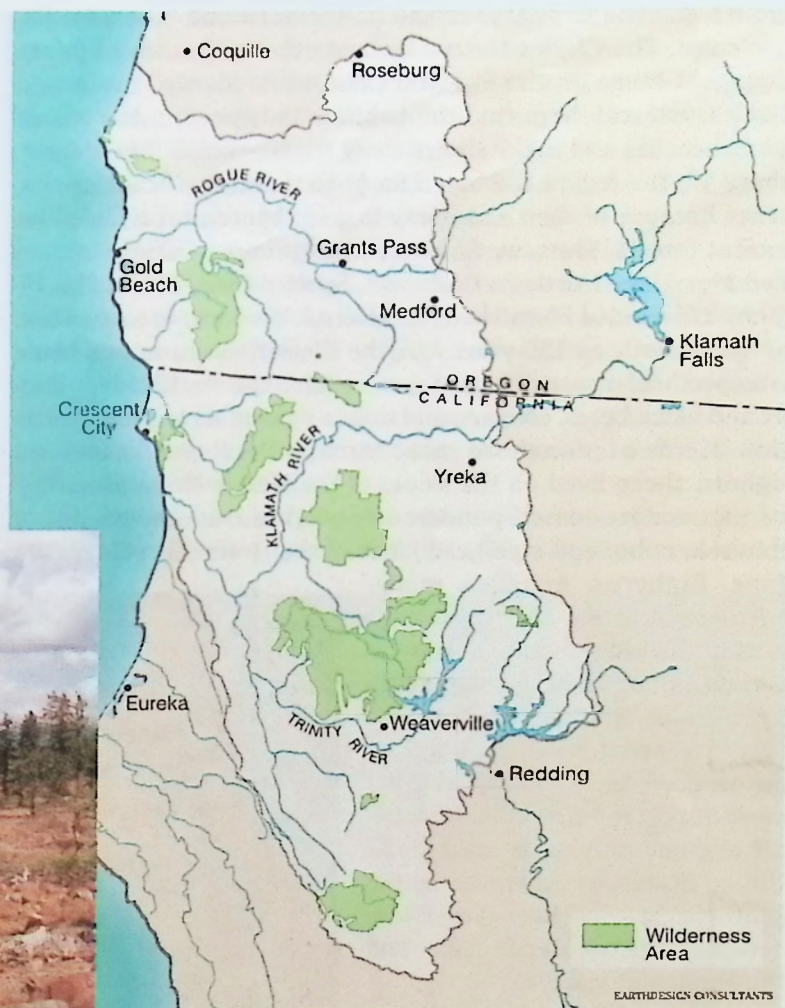


ABOVE: Rough and Ready Creek Botanical Area.

PREVIOUS PAGE: Fiddler Creek, South Kalmiopsis Roadless Area.

A Fortress For Forests. As any hiker soon discovers, the Klamath-Siskiyou is not an easy, gentle, or welcoming wilderness. From its perpetually soggy coastal rainforest to the knife-edged ridges and sun-baked canyons of the interior, the region hardly seems like a sanctuary from the harsh realities of a changeable world. And yet that is exactly what it is: for millions of years, this difficult land has been the last refuge for an amazing array of unique trees and other plants.

For all its great antiquity, the Klamath-Siskiyou has never been subject to massive volcanism and glaciation, the sorts of cataclysms that rework entire regions. Its mountains and valleys have unfailingly offered a complex mosaic of habitats, allowing diverse species to survive countless environmental changes. It is hard to imagine two more different conifers than the gigantic redwoods of the coastal strip and the stunted foxtail pines of the alpine peaks, but our region provides pockets of habitat that meet the needs of both of these specialized trees.



The Klamath-Siskiyou has the highest diversity of conifer species in the world, with 30 species overall and an amazing 17 species within one square mile in the Russian Wilderness. This richness reflects the region's sanctuary role. Many of the conifers, as well as other plant species, reach their range limits here. For example, the region is home to the northernmost Coast Redwoods, the southernmost Alaska yellow cedar, and the westernmost Western Juniper. The centers of these species' distributions are elsewhere, sometimes in far distant regions. Yet their farthest-flung populations, whether adventurous colonizers or stubborn remnants, thrive right here. Other plants, notably Brewer's Spruce and the mag-

nificent Port Orford Cedar, are relict species. They survive only in the Klamath-Siskiyou today, but millions of years ago were much more widespread, as revealed by their scattered fossils. This long ebb and flow has filled the Klamath-Siskiyou with the rich pool of life that we recognize today as one of the world's treasure-troves of biodiversity.

Wildlife Wilderness. The biological wealth of our region is not limited to plants, of course. The case can be illustrated with birds. The Klamath-Siskiyou is host to 392 bird species, 189 of which are confirmed to breed here. This great diversity is possible because of the variety of habitats and plant communities in the region. Birds of the oak woodland and chaparral communities, like the California Towhee and Blue-gray Gnatcatcher, reach their northern limits here, while species of deep coniferous forest, such as the Blue

Grouse and the Gray Jay, extend no further south along the Pacific coast. The Clark's Nutcracker and other timberline birds are happily at home on the Siskiyou Crest, while Snowy Plovers and Black Oystercatchers find the habitats they need in the mix of sandy beaches and rocky shores along the Klamath-Siskiyou coast. Above all, the region is a haven for birds that thrive in wilderness, either because of their sensitivity to disturbance or their need for ancient forests. Thus, we find here important populations of Marbled Murrelets, Northern Goshawks, Spotted Owls, Band-tailed Pigeons, Olive-sided Flycatchers, and Hermit Warblers, to name a few.

As recently as 150 years ago, the Klamath-Siskiyou was home to a spectacular assemblage of great wildlife species. Elk, deer, grizzly and black bears, cougars, and wolves roamed throughout the region. Herds of pronghorn raced through the Rogue Valley, and bighorn sheep lived on the slopes of the Marble Mountains. California condors soared ponderously overhead, and huge runs of chinook, coho, and steelhead jammed the rivers. Those days are gone. Bighorns, grizzlies, pronghorn, wolves, and condors are extinct in the region, salmon runs are a fraction of their former abundance, and wildlife habitat faces ever-increasing pressure. What remains, however, is still arguably the most important stronghold for forest wildlife on the west coast of the United States, as evidenced by the continued survival here of such rare carnivores as the Pacific fisher and the Humboldt marten.

The World Takes Notice. Aside from a few intrepid botanists, the world of science sent few representatives into the Klamath-Siskiyou region during the first half of the 20th century. That changed in 1949, when a young plant ecologist named Robert Whittaker arrived in Cave Junction. Over the next three summers, he carefully documented Siskiyou plant distribution in relation to climate, elevation, soils, and fire history. In 1960, Whittaker published the results of his work, entitled *Vegetation of the Siskiyou Mountains, Oregon and California*. It was immediately recognized as a classic in the field of plant ecology, and remains influential today. Describing the Klamath-Siskiyou, Whittaker wrote: "The region possesses a greater diversity of forest communities, in a more complex vegetation pattern, than any comparable area of the West. . . [It is] as dramatic an expression of relations of natural communities to geological formations as is to be found anywhere in the world."

While Whittaker's work put the Klamath-Siskiyou on the scientific map, the region remained little known to the general public. The mountains lacked a voice, but in 1983 they found one: a voice as unique, as surprising, and as great as they were; the voice of David Rains Wallace. His book, *The Klamath Knot*, combined geology, evo-

lution, poetry, ecology, and mythology to create an unforgettable portrait of the Klamath-Siskiyou. The result is one of the classics of American nature writing, a book that introduced our region to the world.

The Klamath Knot became a sacred text for a new breed of pioneers that began to arrive in the region during the 1970's and '80's. Many of these were young people leaving their urban or suburban roots in search of a simpler, more natural life. Over the next 20 years, these new arrivals joined with concerned locals to create a grassroots environmental movement, challenging the land management practices that had dominated the region since the end of World War II.

Much of the forest land in the Klamath-Siskiyou is public, administered by the U.S. Forest Service and Bureau of Land Management. For decades these federal agencies formed an efficient partnership with private timber and mining companies to exploit the resources of the region. This partnership fostered economic growth in timber towns like Happy Camp, Hayfork, Grants Pass, and Roseburg, but unfortunately also encouraged unsustainable levels of logging. The region's ancient forests were, in effect, being strip-mined: removed at a far higher rate than they could regenerate.

Except in the narrow coastal strip, many Klamath-Siskiyou forests grow under dry climatic conditions on relatively poor soils, and are unable to regenerate quickly. By the 1980's it was clear that excessive logging was compromising the ecological health of the region. Not only were the mountains covered with the scars of unregenerating clearcuts, but salmon streams were clogged with silt, populations of many wildlife species were plummeting, and the widespread use of herbicides on tree plantations was causing great public health concern.

The mid-1980's to mid-'90's was a time of sometimes wrenching transition in our relationship with the environment. Both scientists and the general public began to understand the value of ancient forests, and the Spotted Owl became a national symbol for the struggle between preservation and exploitation. As social conflicts grew, President Clinton ordered a thorough scientific review of forest management in the Pacific Northwest. This review documented the failure of past land management practices, and culminated in the Northwest Forest Plan in 1994. The Plan declared that the protection of biodiversity and the restoration of old-growth forests were primary goals for national

forest management. Though the implementation of this new vision has been painfully slow, it is clear that the days of landscape-scale clearcuts are over.

Thanks to the tireless efforts of local environmentalists and the newfound interest of scientists around the world, the biological riches of the Klamath-Siskiyou are no longer a well-kept secret. The



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region has been suggested as a World Heritage Site and UNESCO Biosphere Reserve, and in 1992 the World Conservation Union declared the Klamath-Siskiyou to be an Area of Global Botanical Significance, one of only seven such areas in North America. In 1995, work began on an ambitious Klamath-Siskiyou Biodiversity Conservation Plan, sponsored by the Siskiyou Regional Education Project of Cave Junction, in partnership with the World Wildlife Fund. This effort is using sophisticated computer mapping technology (GIS, or geographical information systems) to develop a regional biodiversity conservation strategy based on principles of conservation biology and nature reserve design.

The biggest media splash came in fall 1997, when the World Wildlife Fund (WWF) released its sweeping analysis of the ecosystems of the United States and Canada, entitled "A Conservation Assessment of the Terrestrial Ecoregions of North America." The Klamath-Siskiyou was highlighted as both "globally outstanding" in its biological uniqueness and "endangered" because of the vari-

Threats and Opportunities. All this recognition comes not a moment too soon. Much damage has been done, and much has already been lost. Only about 25% of the forests of the Klamath-Siskiyou remain intact. Grizzly bears, wolves, and other species have been exterminated. The beautiful Port Orford Cedar is endangered by a deadly introduced disease, spread by vehicle traffic along logging roads. Thousands of mining claims menace rivers throughout the region, including Rough and Ready Creek, world-famous for its wealth of serpentine plants. Logging continues to shrink remaining areas of ancient forest, especially in low-elevation areas. Road-building threatens most areas of unprotected wilderness with fragmentation into smaller parcels that provide far less habitat benefits for wildlife. Wild salmon stocks continue to decline as bureaucrats and interest groups bicker over the obvious—but difficult—steps needed to protect them.

The good news is that so much remains to save. From north to south, the region is graced with magnificent wilderness strong-



ety of threats it faces. Overall, the Klamath-Siskiyou received World Wildlife Fund's highest priority rating, as a "globally outstanding ecoregion requiring immediate protection or restoration." The WWF study, and the Klamath-Siskiyou, received national publicity from the *New York Times* and other publications.

On a local level, the long-term work of many grassroots groups to preserve the Klamath-Siskiyou came to a climax in May 1997, at a memorable conference sponsored by the Siskiyou Project in Kerby and Cave Junction. To its more than 300 participants, "The First Conference on Siskiyou Ecology" felt like an environmental Woodstock, with speaker after speaker rising to present yet more ways in which our region is precious and unique. David Rains Wallace was in attendance, and helped draft a ringing petition from the conference to President Clinton, calling upon him to preserve "for posterity the principal values of biodiversity, ecological stability, and aesthetic enrichment which the Klamath-Siskiyou Province represents." When asked for a name for the proposed preserve, Wallace smiled mischievously and suggested the "Heck of a Lot of Wild Rivers National Monument." And indeed, the Klamath-Siskiyou has the largest concentration of Wild and Scenic Rivers in the United States.



LEFT: Cobra plants along Rough and Ready Creek.

RIGHT: Old growth Jeffrey Pine, Canyon Creek watershed.

holds that deserve immediate protection. Just east of Ashland, the proposed Soda Mountain Wilderness provides a vital corridor joining the Klamath-Siskiyou Ecoregion with the Cascades. At the northwest corner of the region, the proposed Copper Salmon Wilderness is home to gigantic, disease-free Port Orford Cedar, breeding Marbled Murrelets, spectacular runs of salmon and steelhead, and the ancient forests that protect the headwaters of the Elk, Sixes, and Coquille Rivers. Moving south to the lower Klamath, a rare remnant of lowland ancient forest survives along the East Fork of Blue Creek, providing a last sanctuary for the endangered Humboldt marten. To the east, the Siskiyou Roadless Area maintains connectivity between the Siskiyou and Trinity Alps Wilderness Areas. Its central watershed, Dillon Creek, is one of only six streams in California that still support summer-run steelhead; and

CONTINUED ON PAGE 15

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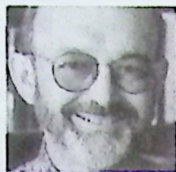
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NATURE NOTES

Frank Lang

Puncturevine

Once I had the pleasure of a bike ride along the back roads of Scott Valley, Siskiyou County, California. My companions and I started at Fort Jones, biked around Chaparral Hill to Orfino, then up Quartz Hill to the lookout, down the hill to Quartz Valley, then to Mugginsville, Greenville, and back to Fort Jones. Twenty seven miles with pleasant companions in clear brisk weather, in retrospect an altogether pleasant experience. An experience not without a certain level of excitement, however, caused by farm dogs and a dreadful old world weed, the puncturevine.

Farm dogs. I never have really gotten over fears generated by childhood dog bites and paper routes. Before every bike ride the thought of huge, fast, slaving farm dogs flash through my mind. On this trip I realized and conquered my worst fears between the north end of Chaparral Hill and Orfino townsite. I spotted the dogs ahead of time, got going as fast as I could to blast through the dogs' territory as quickly as possible. I wasn't fast enough. The biggest dog soon approached my flashing legs. What to do? I did what I had read might work. I leaned down, looked the dog in the eye and shouted NO as loud as I could. It worked, the dog backed off fast. A victory for me, defeat for the dog.

When we reached Orfino, one of our party, on his first biking adventure with us on his new spotless mountain bike, had a flat tire, actually two. Inspection showed small sharp-pointed tack-like objects had penetrated the wall of his new knobby bike tire and both walls of the inner tube. It was clearly the work of the dreaded puncturevine, *Tribulus terrestris*, a member of the *Zygophyllaceae* or caltrop family. Why the caltrop family? The fruit resembles that ancient Roman weapon of war, the caltrop, a sharp pointed, four pronged metal device that always has one point up when the other three are down. Romans found caltrops effective against foot soldiers and cav-

alry. *Tribulus* finds the same design an effective way to spread its fruits and seeds about, in the hair and hooves of animals, for very short distances in the soles of bare footed humans, and, in recent times, for longer distances, in pneumatic tires.

If that is not enough, all parts of the plant are toxic with three kinds of sapogenins and toxic levels of potassium nitrate. Sapogenins lower the surface tension of aqueous solutions, alter the permeability of cell membranes and react with proteins to cause toxicity. The toxins cause a condition know as bighead in sheep. Do not confuse this with a different condition of the same name prevalent among certain humans.

Fuller and McClintock, in their book *Poisonous Plants of California*, mention a homicidal use of the puncturevine's spiny fruit. In a South African incident, the spiny fruits, smeared with the poisonous juice of a different plant, Bushman's Poison, were scattered along a path used by the intended, barefoot victim.

Watch out for puncturevines. The plants are low and flat with reddish stems, opposite, pinnately compound leaves, and small yellow flowers that develop nutlets with two bony sharp spines that look like goat horns. If you find them, eradicate them as quickly as you can. If you are biking in areas here puncture vines are present, stay off the shoulders of the roads, and carry lots of tire patches.

Dr. Frank Lang is a former Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Global Divas



FROM LEFT: Stella Chiweshe,



ALL THREE HAVE HAD
TO CROSS CULTURAL
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DIFFERENT HERITAGE.



Susana Baca and Tish Hinojosa

Zimbabwe, Peru and Texas. Three countries (if you'll humor Texas as a country) with diverse cultural settings, climates, governments...you name it, most things about these areas are different.

For one night, on February 27, the music of these countries will unite them on the stage of the Craterian Ginger Rogers Theater in Medford, Oregon. A show called *Global Divas* is to be featured on the Southern Oregon University's One World series.

Global Divas brings together three extraordinary women. Their experience in their own countries is unique, and yet Stella Chiweshe, Susana Baca and Tish Hinojosa have much in common. All three have had to cross cultural boundaries, and to challenge the conventions that separate people of different heritage. And while this is especially true for Chiweshe in Zimbabwe and Baca in Peru, all three have advanced the cause of women in their societies. Most of all, all three create music of inspirational beauty. On their current American tour, they will each front a small group that allows their art to find expression in the most intimate way possible. The women will also bring the music of their cultures to the stage all at the same time for a true "world music" experience.

Stella Chiweshe stands out amongst the three *Global Divas* in that she grew up in a strictly traditional culture, more or less intact for centuries before her birth. The Shona people of Zimbabwe have a proud his-

tory, especially known for its profound spiritual tradition. In learning to play the *mbira*, a 22-pronged hand piano, Chiweshe demanded entry into what had always been a man's world. But once admitted within the sphere of *mbira*, she benefited from access to a deep, living traditional art, and also an ancient religion. As an *mbira* master, Chiweshe possesses a spiritual power that flows directly from her ancestors. Whatever innovations she has been able to add during her rich and varied career, everything begins with that vital connection to the past.

For Both Susan Baca and Tish Hinojosa, discovering ancestral treasures has meant digging thorough the accumulated sands of history in search of riches that events have all but buried. Baca grew up knowing that she descended from Africans. But her country, Peru, denied its African past. She found the core of her Afro-Peruvian music by exploring the memories of her parents, and of old people who still retained fragments of an incomplete puzzle. The music so moved Baca that she persisted even as the society around her maintained that the past she sought was unimportant, and unknowable. Susana Baca has changed that reality forever. Afro-Peruvian music is recognized around the world now, in part thanks to her work and her brilliant realization of the music itself. The music Susana has unearthed, reconstructed, and transformed for a new era, will never be lost again.

Tish Hinojosa found

CONTINUED ON PAGE 15

BY


Tom Olbrich



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ONLINE

Joe Loutzenhiser

In Science & Technology We Trust

I've begun writing this column with pencil and paper. It is the first time since 1988 that I have written anything of significant length without the use of a computer, with the exception of love letters to my wife. I am writing from Ashland Community Hospital where my son, Lewis, was born on Tuesday, December 16th. Unfortunately, Lewis was born with Transient Tachypnea of the Newborn (www.vh.org/Providers/Teaching-Files/PAP/NeonatalChestDiseases/TTN.html), and maybe a strep B infection to complicate matters. Transient Tachypnea is not normally a dire condition, and usually clears up in a few days with the administering of oxygen. But Lewis isn't improving as quickly as expected, so we now spend our nights sleeplessly in the hospital, getting up from time to time to check on him in his incubator. We cannot help but worry, and often, perhaps unnecessarily, fear for his life. We have held him for less than two hours in his first days.

Soon after finding out that Lewis was sick my reeling mind pictured the tombstones of infants and children in the pioneer cemeteries in and around Ashland. I sympathized with those people long ago who had lost their children in a way those who have never had children may not understand. And so many little tombstones, sometimes two, three, four or more in a family plot. But as I was picturing this I had a comforting thought: it's not like that anymore. In the days when the well being of babies was in the hands of God, infant mortality was a common occurrence. Now it is a rare and shocking tragedy. What has changed? Simply, advances in science and technology, and those who know how to apply the knowledge. I can think of few achievements greater than helping infants survive and easing the pain of distraught parents.

Eventually, after a handful of days which literally felt like weeks in the Rogue Valley Medical Center's Neonatal Intensive

Care Unit, Lewis got better. Now he is home on Christmas Eve and doing very well.

A Neonatal Intensive Care Unit is a wonder of technology. Almost every branch of science is represented, even computing. The monitor Lewis was connected to was a computer with a touch screen that ran software that tracked his vital signs. All that technology can be intimidating, but also strangely comforting. A hundred years of medical research is distilled into the people and machines of the ward. It was not easy to see Lewis in an incubator, IV in his head, under an oxygen hood, with wires and leads all over his body, but it was good to know that everything that could be done was being done.

I learned a lot about infant physiology, and gained a lot of respect for the programmers who could create software of such high quality that an infant's well being could depend upon it. How long will it be before our Internet will be this reliable, and in a sense, so immanently valuable? In the rush to bring products to market and implement new technology we are forgetting what it is to build high quality software, and forgetting about the people whose livelihoods may depend upon it.

The Internet did prove superficially useful, though during our ordeal. Most of my family has email, which I used to keep them up to date on the latest developments. Setting up a distribution list of family members and writing a single email to all of them kept expensive long distance calls and writing time to a minimum. This was helpful at a time when I wanted to concentrate my attention on Lewis and my wife but did not want to leave my family uninformed. And now that we have photographs I have scanned them and sent them to everyone interested, instead of the time consuming and expensive alternative of making reprints and sending them by mail. I also checked a few medical sites to research Tachypnea. To

conquer fear it is necessary to obtain detailed knowledge of what frightens you.

While my father and I were waiting in the hospital I told him my thoughts about this almost spiritual aspect of science and technology in helping infants survive and easing the heart-wrenching pain of parents, and how far the computing industry has to go before becoming so important. My father, an unshakable pragmatist, rightfully pointed out the other side of the story: All this science and technology may be subverting the natural processes that govern our world. There are not just positive contributions, but also unforeseen side effects. The same advances that help humanity thrive also contribute to overpopulation. Perhaps in our effort to help the few we endanger the many. This idea applies to many scientific advances. With nuclear fusion we got cheap power that put the environment at risk and created terrible weapons. Planes, trains and automobiles have created a mobile society while giving us smog and an addiction to fossil fuels. Our industrial might offers us every gadget we may ever want, as well as acid rain and a hollow, materialistic, cultural philosophy. And technological advancement has benefited the military above all others. It seems our greatest emphasis is on killing others.

I could be accused of seeing the technological advancements of our time through rose colored glasses, and perhaps slighting the repercussions. But when the health of your son is in danger you are thankful for modern medicine and the rest of the world and its problems just don't seem to matter much. ■

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

KLAMATH-SISKIYOU *From p. 11*

yet it is threatened by timber sales. At the southern end of the Klamath-Siskiyou, the Chinquapin, East Fork, and South Fork Roadless Areas protect important headwaters of the Trinity River and provide biological links between the Yolla Bolly/Middle Eel and Trinity Alps Wilderness Areas. Many other areas of equal significance could be named.

These magnificent wildlands provide us with all the benefits of whole, healthy ecosystems: clean, cold water for salmon, steelhead, and people; natural regulation of runoff; stabilization of steep slopes; absorption of excess carbon in the atmosphere; and habitat for uncountable life forms and the vital and often unknown relationships with which they maintain the balance of life. They provide all these services without requiring one penny of taxpayers' money. They do not need to be enhanced, mitigated, stabilized, recovered or restored. They simply need to be protected.

As we enter an era in which global climate appears to be changing at an unprecedented rate, the Klamath-Siskiyou sanctuary may be needed more than at any time in its venerable history. Trees cannot

respond to global warming by moving north hundreds of miles in a few decades. Even mobile animals will be hard-pressed to find their way to new homes across the fragmented landscape produced by our roads, fields, and cities. If many rare species and isolated populations are to survive, they will have to do it in place, and to do that they will need the shelter of large areas where the natural flows of life still remain intact: areas like the Klamath-Siskiyou.

There is a final value of the wild Klamath-Siskiyou. By learning about our region, living in it, protecting it, and allowing ourselves to be shaped by it, we preserve in our own selves an essential wildness, a connection to the land that we need to be fully human. In the words of the poet and essayist Gary Snyder, "We must consciously fully accept and recognize that this is where we live and grasp the fact that our descendants will be here for millennia to come. Then we must honor this land's great antiquity—its wildness—learn it—defend it—and work to hand it on to the children (of all beings) of the future with its biodiversity and health intact . . . Home—deeply, spiritually—must be here." ■

GLOBAL DIVAS *From p. 13*

her inspiration and material in the jumble of South Texas, where Native Americans, Mexican immigrants, cowboys, and descendants of European settlers intertwine in the rich, cultural fabric of the American Southwest. Hinojosa benefited from growing up in a time and place where a music industry was in full flourish. Niche record companies, mass communication and the media explosion of the 1960s and '70s gave her opportunities and access to culture that Chiweshe and Baca never knew in their youths. But Hinojosa's genius lies in the way she was able to make sense of all that complexity and boil it down to something that was true herself. Inspired by folk, rock and country icons of the '60s, Tish created music that let her own Mexican heritage shine through a lens of modernity. And she

has focused that light in one luminous beam, as clear as her soulful, South Texas voice.

These three women all tell powerful stories through music, rich in history, tradition and personal experiences. To see them on one stage will be a rare and memorable experience for American audiences. As Hinojosa says, "This will be one concert where I'd be happy just to be in the audience."

To be in the audience, tickets are available at Cripple Creek Music in Ashland, SOU Raider Aid in the Student Union or at the Craterian Box Office, in person or by calling 541-779-3000. ■

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Robbin Pearce

All the Water We Have

Today, in the United States, we all generally enjoy adequate supplies of safe, high quality water, not only for drinking but for a wide variety of other purposes. However, water is one of those resources that is not renewable...we now have all we are ever going to get. It's true! The same water the dinosaurs drank we drink today. Further, only about 1% of the water on the planet is usable. This is something about which to be concerned. Because of population demands and pollution, we are impacting this resource beyond its ability to recycle itself.

Water is naturally recycled through what is known as the "hydrologic cycle." As water flows through streams and rivers and collects in lakes and oceans, much evaporates into the atmosphere. Some water penetrates the ground and charges underground aquifers. As every school child knows, the evaporated water eventually forms clouds and falls as precipitation again to replenish the streams, rivers, lakes and ocean. Thus every molecule of water eventually recycles itself.

From a human standpoint, certain aspects of this natural cycle can pose problems. When the water returns to earth it can fall in the wrong place at the wrong time. Floods or rain instead of snowpack can be the result. The underground aquifer may not recharge itself rapidly enough from a mortal's point of view.

We all impact the hydrologic cycle in a variety of ways. Agriculture is draining natural underground reservoirs faster than they can be replenished. Industry uses water for production. And, of course, pollution often occurs faster than natural microbial filters and plant life can clean out the pollutants. The result is a shortage of usable, drinkable water.

Probably the best way to avoid a short-

age is through conservation. Recent national legislation has made it easier for all of us to conserve our precious natural resource. The National Plumbing Products Efficiency Act, which is implemented through local building codes, has been a step in the right direction. This legislation allows for numerous technological "fixes" that allow people to save water while maintaining virtually the same lifestyle. In new construction and retrofit plumbing installations, low-flow showerheads and low-flush toilets are required. Some jurisdictions are even contemplating implementing

"gray water" systems and other "re-use" systems—even rainwater harvesting. Some jurisdictions offer rebates for higher efficiency, low water-use appliances that include dishwashers, water heaters, and front-loading washing machines.

Perhaps one of the greatest areas for potential water saving is landscape irrigation, which as yet has no regulation. There is a basic set of principles which can work wherever you live. These guidelines, as follows, will not only help you to conserve water but can ensure you a healthier landscape.

- **Careful Planning and Design.** Plan ahead and put plants with similar watering needs together. Plant for year round color and interest.
- **Soil Improvement.** Before you start, work on your soil! Local nurseries and extension offices can provide soil tests and help with soil amendments. Consider a compost pile...it's great for the soil and reduces your disposable waste.
- **Efficient Irrigation Practices.** Do you irrigate only when plants really need it? Excess water can be harmful to plants. Check your irrigation system to make sure it has no leaks or misaligned heads. Irrigation products have become more ef-

ficient. If you are considering a new irrigation system, look for low volume applications, drip systems, and microsprays.

- **Plants With Low Water Demands.** Natives are a natural for conserving water, but many 'naturalized' plants also do well. Plants from Mediterranean climates have adapted to our long dry summers and are good choices for a water-efficient garden. (Many local water utilities and nurseries have lists of drought-tolerant plants or plant material that is more appropriate for your region.)
- **Practical Turf Area Use.** Since turf grasses require more water than low-water groundcover or shrubs, use turf in active or play areas, and try groundcover and shrubs elsewhere. Consider warm season grass which uses less water than cool season grass.
- **Mulch.** Mulch keeps the soil cool, reduces water loss from the soil and slows weed growth.
- **Landscape Maintenance.** All gardens need attention to look their best. A water managed landscape is well suited to its particular climate and therefore only requires minimum care to maintain its good looks, but maintenance is critical for irrigation operation and plant health.

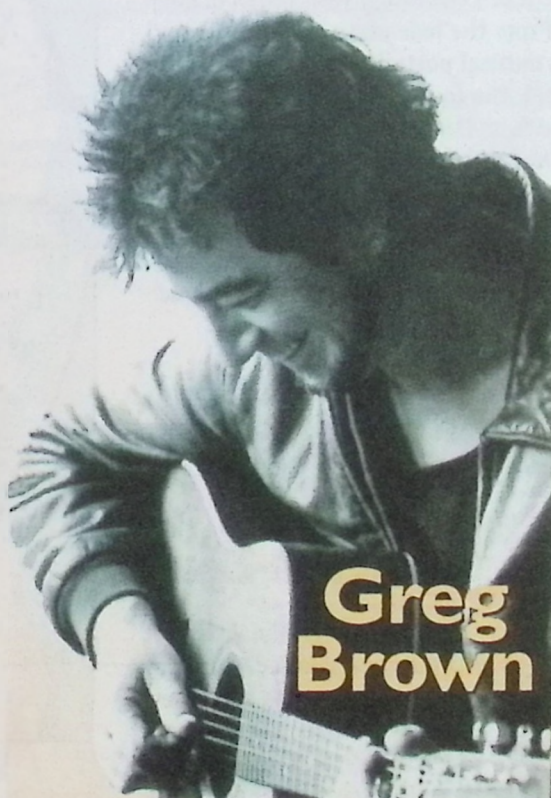
An additional factor affecting water supply is the weather. Long range weather prediction can be challenging, at best. This winter we have been told El Nino will provide us with either a: cold, dry winter or a cold, wet winter or a warm, wet winter or a warm, dry winter—that about covers it! Bottom line: we just don't know. It seems it would be "water wiser" to organize your water use as if you will have the minimum; then there will be little or no impact on your lifestyle, come what may. ☐

Robbin Pearce is the Water Conservation Analyst for the City of Ashland, Oregon. She is a graduate of what is now Southern Oregon University, and a long-time resident of Ashland. If you have ideas or suggestions regarding water conservation, she can be reached at the City of Ashland's Office of Community Development, (541)488-5306 or via e-mail at robbin@ashland.or.us.

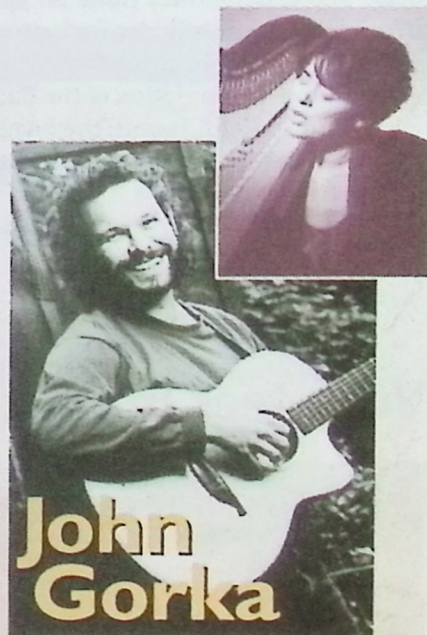
Jefferson Public Radio and the SOU Program Board present

VOX POP

The Contemporary Singer/Songwriter Concerts



Kelly Joe Phelps
Friday, January 30,
7:30pm & 9:30pm
SOU Music Recital Hall



Dee Carstensen
Friday, February 13,
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SOU Music Recital Hall

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541-552-6461 or
541-779-3000 (Craterian Events Only)

Fax:

541-552-6440

OnLine: www.jeffnet.org/performance

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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

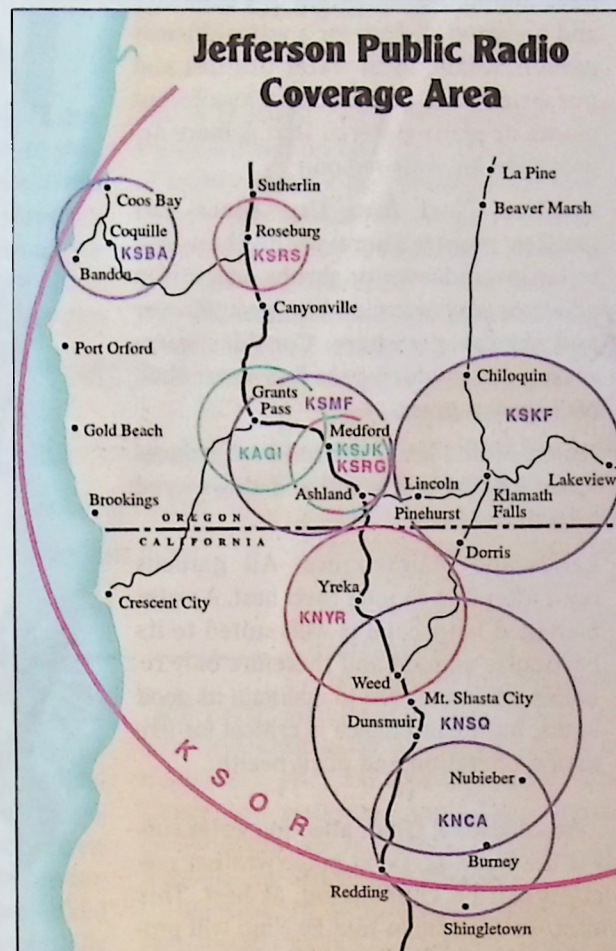
February is Black History Month and we'll be celebrating with works of composers and artists of African descent. From the legendary band leader and composer Duke Ellington, we'll hear his musical portrait of Harlem; from the astonishingly prolific William Grant Still, the lovely Symphony No. 2 in G minor, subtitled *Song of a New Race*; and from David Baker, we'll hear the virtuosic and exciting *Jazz Suite for Clarinet and Symphony Orchestra: Three Ethnic Dances*. We'll also look at a wealth of extraordinary performances from performers like pianist Awadagin Pratt with his dynamic interpretation of the Busoni transcription of the Bach's Partita No. 2 for violin; longtime keyboard virtuoso Keith Jarrett; the inimitable vocalist Bobby McFerrin and much more. It is sure to be an exciting month.

Volunteer Profile: Rachel Serlin-Egan



Last October, the *Jefferson Exchange* expanded to a new, two hour format and added several new features, including a a segment called "Fresh Voices." Host Russell Sadler and producer Kelly Minnis put out a call to area high school debate and speech students. Of the many students who responded, the most dedicated is Rachel Serlin-Egan, a junior at Ashland High School. Over the past several months she's tackled subjects as far-ranging as the internet and censorship, the "no tolerance" policy at Ashland High School, Barbie's

new shape, and whether or not rap is a legitimate form of music. "It's a really neat experience," she says, "because for the past three or four years I've wanted to be a journalist and this gives me great experience." Last year Rachel was a member of the debate team and also volunteered at JPR, where she worked on the *Jefferson Daily*. This year she's a member of the Student Senate and she'll be on the tennis team as well as working as an intern at KTVL News in Medford. At this point, Rachel plans to go to college at Northwestern University and major in journalism.



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Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
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Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On-the-Air
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

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BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)		12:00 West Coast Live	5:00 All Things Considered
Jazz Revisited (Fridays)		2:00 Afropop Worldwide	6:00 Folk Show
10:30 Vintage Jazz (Fridays)		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	9:00 BBC Newshour
8:00 Russell Sadler's Jefferson Exchange	7:00 As It Happens	8:00 Sound Money	11:00 To the Best of Our Knowledge
10:00 The Derek McGinty Show	8:00 Russell Sadler's Jefferson Exchange (repeat of 8am broadcast)	9:00 BBC Newshour	2:00 Larry Josephson's Bridges
11:00 Talk of the Nation	10:00 BBC World Service	10:00 Healing Arts	3:00 Second Opinion
1:00 Monday: Talk of the Town		10:30 Talk of the Town	3:30 Journal of the Americas (repeat of Wednesday broadcast)
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	4:00 Commonwealth Club
Wednesday: Journal of the Americas		12:00 Wait Wait... Don't Tell Me	5:00 Sunday Rounds
Thursday: Latino USA		1:00 West Coast Live	7:00 People's Pharmacy
Friday: Real Computing		3:00 A Prairie Home Companion with Garrison Keillor	8:00 The Parent's Journal
1:30 Pacifica News		5:00 Wait Wait... Don't Tell Me (repeat of noon broadcast)	9:00 Tech Nation
2:00 The World		6:00 New Dimensions	10:00 BBC World Service
3:00 Fresh Air with Terry Gross		7:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232 • <http://www.npr.org>
1-888-NPR NEWS (tapes & transcripts)

ALL THINGS CONSIDERED
AMERICA AND THE WORLD
CAR TALK Call-in-number: 1-888-CAR-TALK
DEREK MCGINTY SHOW
DIANE REHM SHOW

Call-in line: 1-800-433-8850

LIVING ON EARTH

Listener line: 1-800-218-9988

MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION

Listener line: (202) 842-5044

SELECTED SHORTS

TALK OF THE NATION

THISTLE & SHAMROCK

WAIT WAIT... DON'T TELL ME

WEEKEND EDITION

Listener line: (202) 371-1775

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MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Johnathon Allen.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

Indianapolis On-the-Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates February birthday

First Concert

- Feb 2 M Paganini-Kreisler*: Concerto for Violin
- Feb 3 T Mendelssohn*: Violin Concerto in E minor, Op. 64
- Feb 4 W Still: Symphony No. 2 in G minor, *Song of a New Race*
- Feb 5 T Ellington: *Harlem*
- Feb 6 F Gottschalk: Selections from *Great American Piano, Vol. 1*
- Feb 9 M Walker: Sonata No. 1
- Feb 10 T Haydn Symphony No. 48 *Maria Theresa*
- Feb 11 W Schubert: Wanderer Fantasie in C, Op. 15
- Feb 12 T Harris*: Symphony No. 3
- Feb 13 F Adams*: Shaker Loops
- Feb 16 M Kay: Forever Free—A Lincoln Chronicle
- Feb 17 T Corelli: Sonatas No. 1 & 2, Op. 5 for Violin, Archlute & Theorbo
- Feb 18 W Bach/Busoni: Chaconne
- Feb 19 T Boccherini: Concerto for Cello & Orchestra in B flat
- Feb 20 F Vieuxtemps: Violin Concert No. 4 in D minor, Op. 31
- Feb 23 M Handel: Wind Sonatas, *Halle* Nos. 1, 2, & 3
- Feb 24 T Chopin*: Piano Concerto No. 2 in F Minor
- Feb 25 W Baker: *Jazz Suite for Clarinet and Symphony Orchestra: Three Ethnic Dances*
- Feb 26 T Schumann: Piano Quintet in E flat, Op. 44
- Feb 27 F Mozart: Concerto for Flute and Harp in C, K.299

Siskiyou Music Hall

- Feb 2 M Sacco: *Flying Saucer Overture*
- Feb 3 T Mendelssohn*: Concerto for Two Pianos
- Feb 4 W Beethoven: Violin Concerto
- Feb 5 T Franck: Symphony in D
- Feb 6 F Still: Symphony No. 2
- Feb 9 M Beethoven: Piano Concerto No. 5 in E flat, Op. 77 *Emperor*
- Feb 10 T Rameau: Suite in A
- Feb 11 W Mozart: Piano Concerto No. 25 K503
- Feb 12 T Haydn: String Quartet in F
- Feb 13 F Beethoven: Piano Concerto No. 1 in C
- Feb 16 M Prokofiev: *Visions fugitives*
- Feb 17 T Schubert: String Quartet in G D. 887
- Feb 18 W Schumann: Piano Sonata No. 1
- Feb 19 T Herbert: Cello Concerto No. 2
- Feb 20 F Shostakovich: Symphony No. 5
- Feb 23 M Handel*: *Water Music* Suite
- Feb 24 T Chopin: *Complete Waltzes*
- Feb 25 W Palmgren: *Cinderella Suite*
- Feb 26 T Rachmaninov: Symphony No. 2
- Feb 27 F Strauss: *Ein Heldenleben*

HIGHLIGHTS

The Metropolitan Opera

- Feb 7 *Les Contes D'Hoffman* by Offenbach
 Natalie Dessay, Patricia Racette, Jennifer Larmore, Susanne Mentzer, Richard Leech, James Morris; Simone Young, conductor.
- Feb 14 *Il Trovatore* by Verdi
 June Anderson, Dolora Zajick, Richard Margison, Juan Pons, Dimitri Kavrakos; Simone Young, conductor.
- Feb 21 *Die Zauberflöte* by Mozart
 Barbara Bonney, Mary Dunleavy, Frank Lopardo, Gerald Finley, John Cheek, Kurt Moll; Edo de Waart, conductor.
- Feb 28 *Samson et Dalila* by Saint-Saens
 Denyce Graves, Placido Domingo, Sergei Leiferkus; Leonard Slatkin, conductor

St. Louis Symphony

- Feb 7 Schubert: Symphony No. 8, *Unfinished*; Korngold: Violin Concerto in D Major; Brahms: Symphony No. 2, Gil Shaham violin; Hans Vonk, conductor
- Feb 14 Schumann: Cello Concerto in A Minor; Bruckner: Symphony No. 7 in E Major; Heinrich Schiff, cello; Hans Vonk, conductor.
- Feb 21 Zwilich: Symphony No. 1, Berlioz: Les nuits d'ete, Stravinsky: The Firebird (complete ballet), Theodora Hanslowe, mezzo-soprano; Hans Vonk, conductor
- Feb 28 Schat: The Heavens, Schumann: Piano Con-

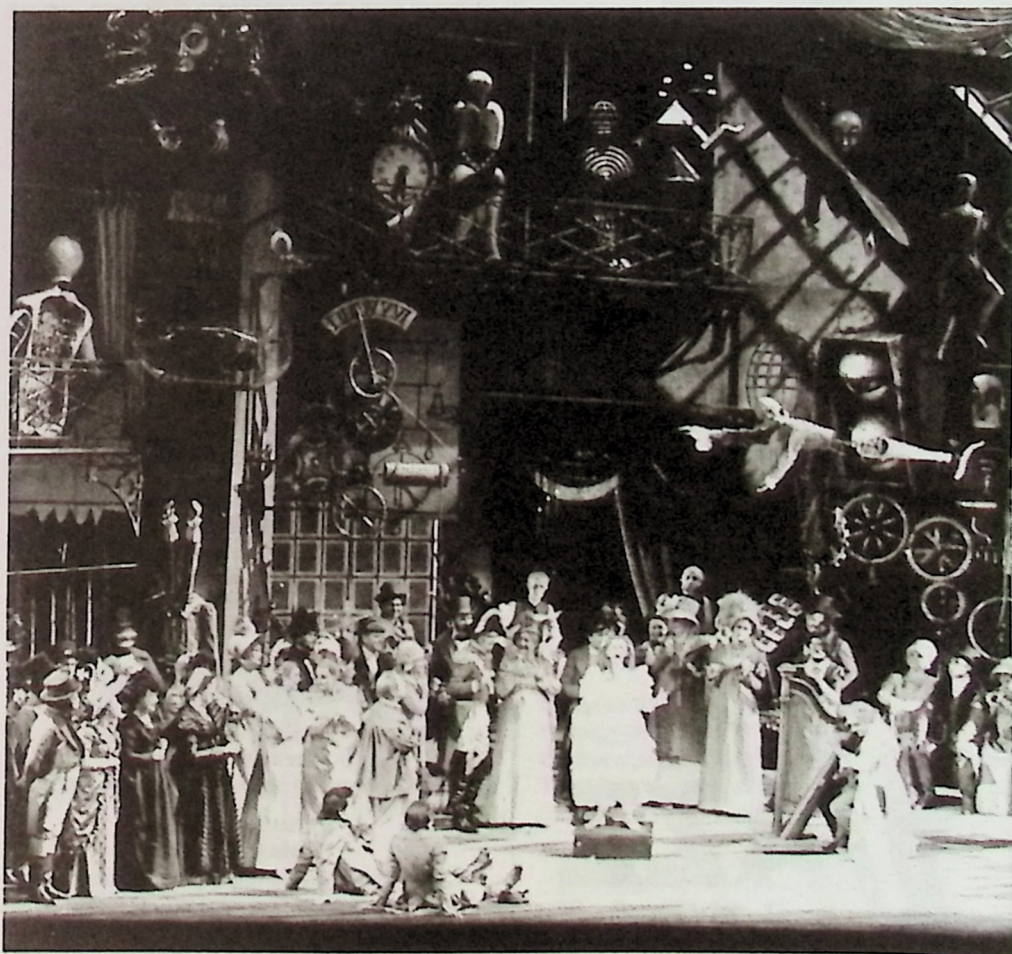
certo in A Minor, Beethoven: Egmont Overture, Radu Lupu, piano; Hans Vonk, conductor

St. Paul Sunday

- Feb 1 Skampa String Quartet
 Mozart: Adagio and Fugue in c minor, K.546; Janacek: Quartet No. 2, "Intimate Letters;" Sedmidubsky (arr. Fischer): Moravian Folk Tune
- Feb 8 Ellen Hargis, piano; Paul O'Dette, lute
 A program of romantic ballads, airs, and songs for soprano and lute in celebration of Valentines Day.
- Feb 15 Garrick Ohlsson, piano
 Handel: Suite in F major, Beethoven: Rondo, Allegretto from Sonata in G major, Op. 31, No. 1, Schubert: Rondo, Allegretto from Sonata in A major, D. 959, Chopin: Scherzo No. 3 in C sharp minor, Op. 39
- Feb 22 The McNeil Jubilee Singers

Selected Shorts

- Feb 1 *Bingo* by Davida Adedjouma, read by Hattie Winston.
- Feb 8 *The Thrill Of The Grass* by W. P. Kinsella, read by Jack Davidson; *The Hector Quesadilla Story* by T. Coraghessan Boyle, read by Jerry Zaks.
- Feb 15 *The Cask Of Amontillado* by Edgar Allen Poe, read by David Margulies; *Pity* by Avner Mandelman, read by Ron Rifkin.
- Feb 22 *New York* by Edward Field, read by Isaiah Sheffer; *Jazz* (excerpt) by Toni Morrison, read by Tamara Tunie; *Goodbye To All That* by Joan Didion, read by Mia Dillon.



The Metropolitan Opera's production of Offenbach's *Les Contes d'Hoffman* will be broadcast February 7 on the Classics & News Service.



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

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City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

SpentGrain Bakery Products

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MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Johnathon Allen.

9:00-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

Monday-Thursday: Jazz

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz. Hosted by Patricia Enzel.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

TUNE IN



Sundays 10am on Rhythm & News

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by Kelly Minnis and George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

- Feb 7 Singer/pianist Freddy Cole
- Feb 14 Pianist/arranger Tony Monte
- Feb 21 Pianist, composer and educator, Dr. Valerie Capers
- Feb 28 Pianist/arranger Ralph Sharon

New Dimensions

- Feb 1 **Noble Truths with Robert Thurman**
Robert Thurman explores the role the ancient legacy of Tibetan Buddhism can play in modern society. Thurman is the chair at the Department of Religion at Columbia University and President of Tibet House in New York.
- Feb 8 **Healing Faster from Surgery with Peggy Huddleston**
Practicing psychotherapist shares her ground-breaking research in the use of mind-body techniques to aid in healing after surgery.
- Feb 15 **Celtic Wisdom with John O'Donohue**
John O'Donohue is a scholar who explores and reveals the ancient wisdom of the Celtic consciousness, where different dimensions co-exist. For O'Donohue, in this "Celtic sensibility," the invisible is just as important, if not more important, than the visible.

Feb 22 Dancing with Life with Bill T. Jones
Choreographer and author, Bill T. Jones discusses the art of dance and how he views the act of creating as a spirituality activity.

Confessin' the Blues

- Feb 1 From the "D" Stacks
- Feb 8 Little Water's Tunes
- Feb 15 From the "E" Stacks
- Feb 22 The Soul of Little Milton

Thistle & Shamrock

- Feb 1 **Two Singers** Music and conversation with Irish singer Niamh Parsons, and Scots singer James Malcolm.
- Feb 8 **Elemental Fire**, water, earth, air, and music—with Dougie MacLean, Loreena McKennitt, Davy Spillane & Bill Whelan.
- Feb 15 **Love Songs** A blend of love songs, courtship songs, songs of unrequited love, and tales of secret night time encounters.
- Feb 22 **Celtic Rock** Some of the celebrated energy in today's Celtic music is generated by bands who use rock arrangements to thrash out jigs and reels. A visit with Duncan Chisholm of Scots Highland rockers Wolfstone.

Ham Radio



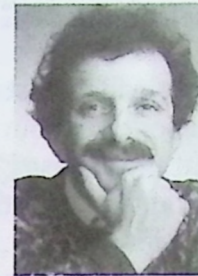
The Retro Lounge

with Lars & The Nurse

**SATURDAYS
AT 9 PM**

Rhythm & News

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

ORZO PILAF SUPREME

(serves 4)

1½ Tbsp Olive oil
1 Onion, chopped
8 Oz Shitaki mushrooms, sliced
2 Cups Low-sodium chicken broth
1 Cup Orzo
2 Tbsp Pine nuts, toasted
2 Tbsp Parsley, minced
Salt and pepper

In large saucepan, heat oil over medium-high heat. Saute onions and mushrooms until golden brown. Add broth and bring to boil. Add orzo and stir. Reduce heat to medium-low and cover. Simmer until orzo absorbs all liquid, about 15 minutes.

Remove from heat. Add pine nuts and parsley and mix well. Salt and pepper to taste and serve immediately.

Calories 9% (174 cal)
Protein 26% (13.2 g)
Carbohydrate 2% (7.7 g)
Total Fat 15% (11.4 g)
Saturated Fat 8% (2 g)

Calories from: Protein: 28%
Carbohydrate: 16%; Fat: 55%

Bon Appetit & Stay Well!

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Story ideas for our daily newsmagazine, *The Jefferson Daily* (daily@jeffnet.org)
- Questions about programming volunteer opportunities
- Comments about our programming

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Inquiries about:

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General inquiries about JPR:

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- Information about our various stations and services
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Suggestion Box

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

The Derek McGinty Show

Since 1991 McGinty has hosted an award-winning lively call-in program featuring distinguished guests from the worlds of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Journal of the Americas

A weekly news magazine examining issues affecting the U.S. and Latin America, and regional Latino issues. Produced by JPR's news department.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

Russell Sadler's Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

The best of NPR News.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Wait Wait...Don't Tell Me

This new weekly news quiz program hosted by Dan Coffey leads guests through a fun, intelligent, and informative look at the week's events. The program is brought to listeners by a team including Doug Berman, the Peabody Award-winning

producer of Car Talk.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm
**A Prairie Home Companion
with Garrison Kellor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Walt Walt...Don't Tell Me

Repeat of 12 noon broadcast.

6:00pm-7:00pm
New Dimensions

7:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-3:00pm
Larry Josephson's Bridges

3:00pm-3:30pm
Second Opinion

3:30pm-4:00pm
Journal of the Americas

Repeat of Wednesday's broadcast.

4:00pm-5:00pm
Commonwealth Club

5:00pm-7:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
People's Pharmacy

8:00pm-9:00pm
The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-10:00pm
Tech Nation

10:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

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ON THE SCENE

Dan Collison

On the Bus

In 1997, Dan Collison's "On the Bus" series aired on National Public Radio's All Things Considered. For the series, Dan rode on 27 buses for a distance of over 6,000 miles. He wrote the following essay about his experiences creating the radio series.

“Where you headed?” On a Greyhound bus, the question can lead just about anywhere.

A neatly dressed woman in her late 60s and her adult son are on their way home to Kentucky. He left a halfway house in Lexington and ended up on the streets of New York City, then in Bellevue Psychiatric Hospital. She set off alone on a Greyhound to bring him home.

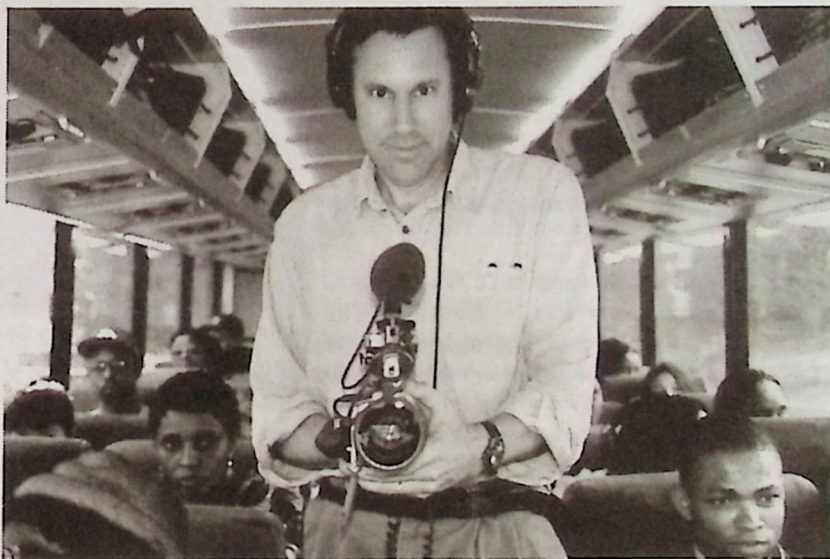
A group of men board a bus in the heart of the Mississippi Delta wearing sparkling white uniforms and broad smiles. They’ve just been released from the infamous Parchmen Farm State Penitentiary. One is headed to see his one year old son for the first time ever and vows to turn his life around.

A forlorn looking 19-year-old woman in Jackson, Mississippi balances her baby on her hip, takes a last drag from her cigarette, and climbs aboard a southbound bus. She was headed north, to Idaho, to start a new life, turned back in Memphis. Despite a marriage that’s on the rocks, she’s decided she can’t live without her husband and the two year old son who are back in Gulfport, Mississippi.

These are some of the people I’ve met riding Greyhound buses across the United States: 27 buses covering 6,000 miles from Washington, DC to Los Angeles, by way of the Mississippi Delta, New Orleans, the Great Plains, the Southwest Desert and Las Vegas.

Greyhound bus stories aren’t unique. But most have looked at America *from* the bus. I wanted to look at and hear from the America *on* the bus.

The initial inspiration for the project may have come in the form of a miniature Greyhound bus that my father presented to me at the end of a bus trip he had taken



when we lived in Richmond, Virginia. I was three years old. Back then, the bus he was riding would have been racially segregated.

Almost 40 years later, I’m riding a Greyhound through the “new south.” The bus pulls into a classic old deco-styled Greyhound station in Jackson, Tennessee and the driver points out the area where African-Americans used to have to wait—in the back, with the luggage, out of sight.

Riding through the southwest, an elderly black woman tells me she always makes a point of sitting up front because when she was young she always had to sit

in the rear of the bus. And an elderly black man, a retired custodian, on his way from Dallas to Kansas City befriends a white truck driver, a self-confessed redneck, and they swap stories about fishing and hunting and their granddaddies all the way to Oklahoma City.

It’s the ‘90s, but the people who ride the bus are still, for the most part, America’s traveling underclass. The rich fly, the middle class drives (and flies), the poor go Greyhound.

I met them all over the country. The 50 year old migrant laborer, just fired from his job cutting sugar cane in Louisiana because he couldn’t take the 100-degree temperatures in the field, who had just spent his last ten dollars on a bus ticket and wasn’t sure where he was headed. The middle aged divorcee, whose trailer home in North Carolina was destroyed by a hurricane, on her way to live with her daughter in Midland, Texas. Whole families picking up and starting over, kids in tow—their belongings in battered old suitcases and plastic garbage bags. And there were lots of young drifters, some of them probably runaways. One shy, freckle-faced 16 year old high school drop-out with troubles at home was on her way to join the carnival in Arkansas. And a couple in their early 20s who had decided to live together 10 minutes after meeting on the back of a bus near Paducah, Kentucky.

Hop on a Greyhound and ride for ten hours and you’ll get a far different picture of America than the one portrayed in the evening news. It’s an America of pain and sorrow, of dignity and resiliency, of leaving and starting over. An America that should be heard. Listening is to begin to understand where we are coming from and where we are headed.



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland will present 11 plays in repertory in three theaters from February 20 through November 1. The season will open in the Angus Bowmer Theatre with *A Midsummer Night's Dream* by Wm. Shakespeare (2/20-11/1), *Les Blancs* by Lorraine Hansberry (2/21-7/12), and *The School for Scandal* by Richard Brinsley Sheridan (2/22-10/31). In the Black Swan Theatre, the season will open with *Vilna's Got a Golem* by Ernest Joselovitz (2/26-6/27). The West Coast premiere of *Sailing to Byzantium* by Sandra Deer (4/2-11/1), and *Uncle Vanya* by Anton Chekhov (4/22-10/31) join the repertory in the spring. The outdoor Elizabethan Stage will open in June with plays by Wm. Shakespeare *Henry IV, Part One* (6/9-10/11), *Cymbeline* (6/10-10/9), and *The Comedy of Errors* (6/11-10/10). Shakespeare's *Measure for Measure* will open in The Black Swan in July and will run through November 1. Also opening in July in the Angus Bowmer Theatre will be Eugene O'Neill's *A Touch of the Poet* (7/29-11/1), directed by Jose Quintero with scenic design by Ming Cho Lee. OSF also presents Back Stage Tours, an Exhibit Center, Play Readings, Lectures, Concerts and Talks. Call for a brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre opens its 1998 season with its presentation of *The Taffetas* February 13 through March 30 at 8pm with Previews February 11 and 12. Performances are Thursday-Monday; also Sunday Brunch matinees at 1pm (except Feb 15). Meet Peggy, Donna, Cheryl and Kaye, a singing quartet of sisters from Muncie, Indiana. Reminiscent of '50's groups, these girls serve up a treasury of popular music from the innocent 1950's. Call for information. (541)488-2902

◆ So. Oregon University Theatre Arts continues its 1997-1998 season with a presentation of *Night of the Iguana* by Tennessee Williams February 19 through March 1 at 8pm with Sunday matinee at 2pm. A drama of four people down on their luck who are thrown together in the broken-down environs of a cheap Mexican resort in Costa Verde. All performances presented in the Dorothy Stolp Center Stage Theatre. (541)552-6348

◆ Barnstormers Little Theater in Grants Pass presents *Inherit the Wind* by Jerome Lawrence

and Robert E. Lee, directed by Ed Gangner on February 6 through 22 at 8:15pm. Sunday matinee curtain is at 2:30pm. Colorful, picturesque and absorbing essay in dramatic Americana, which has its genesis in the events of the famous Scopes Trial. Located at 112 NE Evelyn Street. (541)479-3557

◆ Craterian Performances continues its Inaugural Season at the Craterian Ginger Rogers Theater with two productions in February. *Winnie the Pooh Birthday Tail* will be performed on Saturday, February 21 at 11am and 2pm by the innovative Signstage Theatre in both spoken English and American Sign Language. Tickets are \$8/\$5. On Tuesday, February 24 at 8pm the Flying Karamazov Brothers will bring their latest show, *Sharps, Flats, and Accidentals*, a Karamazov's eye view of a musical world, where juggling can be heard and music must be seen to be believed. Call for information. (541)779-3000

Music

◆ *VoxPOP, the Contemporary Singer/Songwriter Concerts* presented by the SOU Program Board and Jefferson Public Radio, continues its series of music with John Gorka, along with Dee Carstensen and Band on Friday, February 13 at 7:30pm. Reserved Seating Only in the SOU Music Recital Hall. Tickets are \$21/\$14. (541)552-6461

◆ Robin and Linda Williams and Their Fine Group (Jim Watson and Kevin Maul), bluegrass, folk and country performers, come to Ashland for one concert on Wednesday, February 18 at 7:30pm

at the Unitarian Fellowship, 4th and C Streets. With over 20 years of performing and 14 recordings, the Williams have appeared on *Austin City Limits*, several shows on TNN, *A Prairie Home Companion*, *All Things Considered* and at most major festivals and performance halls across the US. Tickets are \$9/\$11 at the door and are available at Cripple Creek Music in downtown Ashland or by phone. (541)482-4154

◆ Violist Grace Byrd and principal bass David Miller will be featured in Carl Dittersdorf's Concertante for Viola and Double Bass at the Rogue Valley Symphony Chamber Players Recital. Dittersdorf was one of the most important composers of the Viennese Classical school. His music reflects two of his greatest skills—colorful use of folk themes and witty effects. The Chamber Players ensemble is a string quintet which gives weekly classroom demonstrations of clas-



John Buck's Sound of the Sea is on display at the Schneider Museum of Art in Ashland.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts

sical music in schools throughout Southern Oregon and Northern California. Their "grownup concert" will include *Five Greek Dances* by Skalkottas, String Quartet No. 8 by Shostakovich, and more. 8:00pm. on February 21 at Newman United Methodist Church in Grants Pass and 4:00pm on February 22 at the SOU Music Recital Hall in Ashland. (541)770-6012

◆ Classical pianist Mark Westcott will perform on Sunday, February 8 at 3pm at The Craterian Ginger Rogers Theater in Medford. The concert will include works by Debussy, Beethoven, Grieg, and Liszt. Tickets are \$15/\$12. Call for reservations.(541)779-3000

◆ Chamber Music Concerts at SOU presents the Second Annual James Atchison Discovery Concert for Emerging Artists on Wednesday, February 25 at 8pm in the Music Recital Hall. The performance will feature the winner of the 1997 Borciani International String Quartet Competition.(541)552-6154

◆ The Youth Symphony of Southern Oregon and the Preparatory Orchestra present their Winter Concert Series: Friday, February 27 at 7:30pm in Grants Pass at the

First Baptist Church; Saturday, February 28 at 7:30pm in Medford at North Medford High School; and Sunday, March 1 at 3pm in Ashland at the SOU Music Recital Hall. There is no admission charge and everyone is welcome.(541)482-3078

◆ The Rogue Valley Chorale will present *Sacred Service* by Ernest Bloch as the second concert of their '97-'98 season. Philip Frohnmayer, noted concert baritone and former resident of the valley, returns to sing the wonderful role of the Cantor. This dramatic, uplifting work will be complemented with shorter works from the Jewish tradition and music from the Holocaust. Performances are Saturday, February 28 at 8pm; and Sunday, March 1 at 3pm, at the Craterian Ginger Rogers Theatre. Tickets are \$14/\$12/\$10 and are available at the Craterian Box Office.(541)779-3000

Exhibits

◆ The Schneider Museum of Art presents the work *Two in Montana: Deborah Butterfield and John Buck* through February 28. The exhibition was organized by the Paris Gibson Square



Rogue Valley Symphony Chamber Players perform this month in Medford, Grants Pass, and Ashland. The Chamber Players are (top, left to right) David Miller, Robert Dubow, Lisa Truelove, (front) Grace Byrd, and Nancie Linn Shaw.

LEFT: John Gorka performs February 13 at the SOU Music Recital Hall in Ashland.

Museum of Art in Great Falls, Montana, and comes to Ashland after a national tour. Butterfield's sculptural work focuses on images of horses constructed from found objects, sheets of rusted steel, tractor parts, sticks and mud; while Buck uses symbols, objects and human figures in his woodblock prints and wooden sculptures. Also continuing at the museum is the exhibition *Fabrications: Identities in Contemporary American Photography*. Organized by Schneider Museum curator, Pipo Nguyen-Duy, a number of artists are featured.(541)552-6245

Other Events

◆ *Black, White & the Blues* artists' reception will be First Friday, February 6 at the Firehouse Gallery, located in the historic City Hall on the corner of 4th and H Streets in Grants Pass. Art Auction and Dance Party will be held on Saturday, February 28 with a social hour and art viewing from 7-8pm. Music provided by Linda Hornbuckle. Tickets are \$20. For seating, please call Betsy Fuller from 1-5pm, Monday-Friday.(541)471-3505

KLAMATH FALLS

Theater

◆ The Rag Tags at the Ross Ragland Theater present *The Hobbit* on Wednesday, February 8 at 7:30pm. Bilbo Baggins' magical voyage stirs the imaginations of young and old alike. With the Signstage's unique style of performance, this tale is a treat for hearing and deaf audiences. Call for ticket information.(541)884-LIVE

◆ The Ross Ragland Theater presents *Driving Miss Daisy*, the Pulitzer Prize-winning play by Alfred Uhry on Saturday, February 28 at 7:30pm. Featuring Leonard Stephenson, as Hoke Coleburn, the story looks at life based on the author's remembrances of growing up in Atlanta. Tickets are \$20/\$18/\$10.(541)884-LIVE

ROSEBURG

Theater

◆ Umpqua Actors Community Theatre continues its presentation of *Death and the Maiden* by Ariel Dorfman on February 1,6,7,8,13 and 14 at the Betty Long Unruh Theatre in Roseburg. Tickets are \$7 and can be purchased at the Umpqua Valley Arts Center, Ricketts Music Store and the Emporium. Call for more information.(541)673-2125

◆ Centerstage at Umpqua Community College presents *Lost in Yonkers*, the comedy drama by Neil Simon, on February 26, 27, 28 and March 6, 7, 13 and 14 at 8pm, and on March 8 and 15 at 2pm. The Pulitzer Prize-winning play, set in 1942, tells the story of an old woman, her daughter and an extended family of emotionally crippled people, as they struggle for understanding. (541)440-4691

Exhibits

◆ The Umpqua Valley Arts Association presents *Touch the Oregon Woods* in the Hallie Brown Ford Gallery. The show is a collection of fine woodwork created from native Oregon woods by the following Southern Oregon artists: Tom Carpenter, Phil Clausen, Al Copeland, John Dickinson, James Finlay, Scott Gielish, Donna Goss, Will Hooper, Larry Karlen, David MacFarlane, Mary Monette, Mark Rudolph, John Salene, Loren Sargent, John Shipstad, Bernard Skarlocken, Atta Turck, Fred Uggia, Terry Woodall, and Richard Worthey. From miniatures to furniture to sculptures, these artists bring the many varieties of native Oregon woods into collections and galleries from New York to California, from Florida to Hawaii, as well as Germany, Thailand and New Zealand. The show runs through Feb-

CONTINUED ON PAGE 31

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



Weekdays at 3pm & 6pm on
News & Information

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News & Information



RECORDINGS

Eric Alan

Desperate Believers?

Too often, the search of the new music junkie resembles that of the spiritual seeker with shaky faith. In each case the restless quest for that feeling of transcendence is only satisfied for moments before the next dry spell of doubt and longing. And just as the doubting religious believer must seek constant reassurance to soothe nagging uncertainties, so too the new music disciple is always seeking the next great album that brings a sigh of relief that not *all* the great music is in the past. God, jazz and rock-'n'-roll have to constantly answer questions about rumors of their death.

For those of us for whom the music search is a professional quest as well as a soulful one, plenty of evidence presents itself for both the believer's and doubter's view. On one hand, my position as JPR's music director and *Open Air* host provides twice as much exposure to truly great music as even most dedicated seekers will find. On the other, it also provides at least ten times as much exposure to *mediocre* music as the average will have to suffer. Between the inspiring and exciting CDs appear overwhelming piles of discs that are... ah, otherwise. The vast majority, unfortunately, merge into a blur of sameness that would depress their creators, if they knew—the musical equivalent of ditto-heads, it begins to seem after awhile, even if the sameness is unintentional.

It's extremely rare that a new CD appears that is so different, so odd in its mix of expressions that it causes this thought: "I've never heard anything quite like this before!" Which is an exciting thought, sometimes, even if I'm not sure I really quite *want* to hear something like it. This latter is an event that happened when I stumbled upon *Exile on Coldharbour Lane*, by a band which shortens their

British moniker Alabama 3 to A3 in America, for legal reasons.

It's true: I've never heard anything quite like this before. Which doesn't mean that I recommend it to you. Or that I will play it much on *Open Air*. Or that I pretend to understand the spirit embodied in it.

Still, it is fascinating. It's risky at best to classify—let alone interpret—a CD which combines gospel with country, acid house dance music, rap and blues, while also combining passionately sincere (even fanatical) proselytizing with fake adopted American Deep South accents and claims to be reverends of the very strange and likely face-

tious First Presleyterian Church of Elvis the Divine (UK). Herein lie live acoustic instruments, very well played, merged with cheesy keyboard electronics and subtle samples of Howlin' Wolf, Muddy Waters, Mississippi Fred McDowell and others. Skillful lyricism merges with shameless bouts of braggadocio, while wishes for peace and religious faith bookend songs touting socialism and violent revolutionary change. Adoring spoken reference to John Coltrane, Charles Mingus, Ella Fitzgerald and others does not mean that a trace of jazz penetrates the band's music. An odd version of John Prine's "Speed of the Sound of Loneliness" is the CD's only cover song, and the electronic dance hall slang title of "U Don't Dans 2 Techno Anymore" fronts an acoustic country hoe-down. Over-the-top studio production backs it all up, with all the overboard special effects and between-song narrative of Pink Floyd's *The Wall*, or perhaps the electronic sonic detail of Public Enemy's rap classic, *Fear of a Black Planet*. Additionally, this may be the only gospel album in which the majority of the tracks are too profane for radio play. Religion and addiction—chemical, physical and dog-

“
JUST BECAUSE I'VE NEVER
HEARD ANYTHING LIKE THIS
BEFORE DOESN'T MEAN I
RECOMMEND IT TO YOU.”

matic—weave through it all. As I say, what would you call an album like this?

"Annoying," said Maria Kelly, my musical partner in creating *Open Air*, when I lent her my copy of the CD. She was particularly referring to the relentlessness of the underlying beat, and I have to agree: after a certain number of songs, it does begin to grate. I have a difficult time getting through an hour of it.

Then again, that's true with most modern releases, for most people that I know. All of you young yahoos in the studios, remember this: the Beatles' *Revolver* album managed to express eleven classic songs in 25 minutes. And it was hardly alone in this timely regard. Why is it that as attention spans have declined in the past 30 years, album length has doubled or more?

Regardless, there's this copy of A3's *Exile on Coldharbour Lane* in my player again, and it is amazing. There are a great number of artists attempting to be diverse in their styles, but it's rare that artists take all their wildly disparate influences and integrate them into a voice which is coherent and uniquely their own. Love it or hate it, the members of A3 have done that seamlessly, with a great deal of skill and an unerring sense of timing. It's tempting to say *comic* timing, since there does seem a mocking inside joke here behind it all, in the personas and put-on voices which also spew such dark gospel passion; but it's hard to say where the serious belief ends and the straight-faced joke begins.

Better to leave the mystery alone and just listen to the music, until the next moment of transcendence arrives. ■

Eric Alan insists that his own beliefs are not desperate. He hosts *Open Air* on the Rhythm & News Service, Monday through Friday from noon to 3 p.m.

ARTSCENE *From p. 29*

ruary 28. The gallery is located at 1624 W. Harvard Ave., Roseburg. Gallery hours are from 10am til 6pm Monday through Friday, and from Noon til 4pm on Saturdays.(541)440-9571

OREGON COAST

Theater

◆ Little Theatre on the Bay, in its 50th season, presents *Joseph and the Amazing Technicolor Dreamcoat* by Andrew Lloyd Weber, February 13 through March 7. The play is the musical journey of Joseph and his brothers, as they explain the dreamcoat, the Pharoah, famine and Genesis 29, and is directed by Paula Beers with Christian Rosman as Musical Director. For tickets and more information call the Box Office.(541)269-2720 or (800)676-7563

Music

◆ Friends of Music continues its Redwood Theatre Concert Series as it presents The Artemis String Quartet on Thursday, February 26 at 7pm. From Lubeck, Germany, the group is the 1997 winner of the Borciani International String Quartet Competition in Italy. They have performed at the Concergebouw in Amsterdam, the Salzburg Music Festival and the Beethovenhaus in Bonn. Call for more information.(541)469-0477 or (541)469-6566

Exhibits

◆ Coos Art Museum presents paintings, prints and photographs by Northwest artists through February. Located at 235 Anderson in Coos Bay. Call for time and information on current exhibits.(541)267-3901

NORTHERN CALIFORNIA

Music

◆ College of the Siskiyous continues its *Ascent!* performing arts series in Siskiyou County as it presents John Handy and Quintet, the Alto Sax Jazz Legend on February 6 at 7:30pm. Tickets are \$16/\$11 and may be purchased by calling.(916)938-4461

◆ Del Norte Association for Cultural Awareness presents Saxophonist John Tchicai and his contemporary jazz group on Friday, February 27 at 7:30pm. Tchicai has recorded with both Coltrane and John Lennon, and has composed for jazz and classical ensembles. Of Afro-Danish origin, and currently based in Davis, CA, Tchicai records, tours and teaches continuously. He will perform with pianist Margriet Naber-Tchicai and a bass player. Performance to be held in Crescent Elk Auditorium, 10th and G Streets, Crescent City.(707)464-1336

Exhibits

◆ North Valley Art League presents the 14th Annual National Juried Art Show January 27 through February 28. An Artists Reception and Awards Ceremony will be held Sunday, February 1 from 1-4pm. Regular gallery hours are Tuesday through Saturday, 11am until 4pm at 1126 Parkview Avenue, Redding.(916)243-1023

Other Events

◆ North Valley Art League is happy to announce that Redding's nationally recognized artist, Susan Greaves, will conduct a three day Oil and Acrylic Painting Workshop on February 26 through 28. For further information call (916)243-0976 or (916)244-1299



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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

The Eroica Trio

At the risk of sounding all too sexist and typically male, I must admit that the first thing that caught my eye on the cover of the new EMI Classics compact disc was not its number (CDC 7243 5 56482 2 8) or the names of the composers or compositions, none of which appear on the front at all. The name of the performers is there in modest-size type, but as this is their debut recording for EMI and I never heard of them before, that wasn't the first thing I noticed either.

No, what caught my eye immediately was a photograph of three very good-looking young women, one sitting on a couch, one leaning on a cello, and the third holding a violin. Although these women appear to be professional models, they are, in fact, the Eroica Trio. Surprise No. 1.

The photo on the back cover may be even better than the one on the front. The three women, dressed in stunning, low-cut but discreet gowns, are all smiling. There you can find, in very small type so as not to interfere with the photo, the names of the composers and of the works being performed. And — Surprise No. 2 — what a terrific program it is! George Gershwin's "Three Preludes" in a marvelous arrangement for piano trio by the 36-year-old Brazilian-born, Juilliard-trained composer, Raimundo Penaforte; followed by Maurice Ravel's stunning 1914 "Piano Trio;" followed by the sweet, melancholy "Berceuse" from "Jocelyn" by Benjamin Godard; and concluding with "Café Music," an exciting, jazzy, tuneful composition by the contemporary American composer, Paul Schoenfield. (I once devoted a "Compact Discoveries" column to Schoenfield, calling it "The

New Gershwin?" I only wish he was a more prolific composer!)

The photos on the front and back cover are so pleasing, we haven't even opened the jewel box yet. When we do, we are greeted with still another superb photo of these gorgeous women — all dressed in black, all smiling. Here is a compact disc company which knows how to take advantage of what is surely the world's best-looking classical trio.

Surprise No. 3 only takes place when you actually listen to the CD. These women really sound as exciting as they look! These pieces are played with fire, with infectious enthusiasm and with consummate skill. It turns out that this is the Eroica Trio, not the Erotica Trio, and it does not consist of three models, after all, but of three 100% authentic, fully-pedigreed musicians!

Take Sara Sant'Ambrogio, for example. She represents the latest generation of artists and musicians going back 600 years to Italy's Saint Ambrose, a patron saint of the arts. Her father, who studied with the world-renowned cellist, Leonard Rose, is the principal cellist of the St. Louis Symphony. He was Sara's primary cello teacher until she turned 16.

Sara studied at the Curtis Institute of Music in Philadelphia, then Juilliard in New York, where she won the all-Juilliard Schumann Competition. In 1986, after Sara won the bronze medal at the International Tchaikovsky Cello Competition in Moscow, Carnegie Hall invited her to perform during the opening week celebration of the completion of its renovation — a recital filmed by the CBS television news magazine show, "West 57th" as part of a profile of Sara.

Like Sara, pianist Erika Nickrenz was

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BE ABLE TO
JUDGE A BOOK
BY ITS COVER.
BUT IF YOU SELECT
THE DEBUT
EROICA TRIO CD THAT WAY,
YOU WILL NOT BE
DISAPPOINTED.

born into the world of music. Her mother is a concert pianist turned Grammy-winning record producer. Her father is a violist and founding member of the Lenox, Claremont, and Vermeer String Quartets and the Orpheus Trio.

Erika made her concerto debut at age 11 at New York's Town Hall. She received both her bachelors and masters degrees at Juilliard, where she studied under Abbey Simon. Amongst her many accomplishments, she performed solo in the *Backstage at Lincoln Center* TV series, narrated by Hugh Downs, aired on PBS' opening night of *Live from Lincoln Center*. Erika has played as a solo artist and chamber musician at numerous big-name festivals and has toured America with "Music from Marlboro" and Australia as a member of Chamber Soloists USA. She has also made recordings for Musical Heritage/Music Masters and ASV London.

The Trio's violinist, Adela Peña, was born in New York City, where her affinity for the violin became evident when she was just an infant. Her parents, avid fans of violinist Jascha Heifetz, noticed that Adela would cry every time they turned off one of his recordings. At the age of four she asked for a violin of her own. Years later she entered the pre-college program at the Juilliard School of Music, where she also studied for her bachelors and masters degrees and became a member of the school's first quartet-in-residence.

As a teenager Adela won Juilliard's Mendelssohn Violin Competition, and a few years later she was chosen to represent the U.S. in an international festival of young violinists. She won first prizes in the Washington International and Hudson Valley competitions in 1985, and has played solo recitals at Carnegie Hall, the Philips Collection in Washington, D.C., and throughout Europe and South America. She was featured in a pan-European television broadcast, and has appeared as a soloist with the English Chamber Orchestra, the Caracas Symphony, and the Bournemouth Sinfonietta.

In addition to the Eroica Trio, Adela is a member of the New York Philomusica Chamber Ensemble, as well as the Orpheus Chamber Ensemble, for which she has served as concertmaster. She can be heard on several CDs released by the New York Philomusica, and in various recordings of the Orpheus Chamber Ensemble on the Deutsche Grammophon label.

You may not be able to judge a book by its cover. But if you select the debut Eroica Trio CD that way, you will not be disappointed. It is beautiful, outside and in. ■

Fred Flaxman is the editor of "The Timeless Tales of Reginald Bretnor," published by Story Books. An expanded version of this article can be found at his web site: <http://www.jeffnet.org/fflaxman>.

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BOOKS

Alison Baker

Comfort Books

There comes a time in every reading person's life when there's nothing to read. You go to the library and there's nothing on the shelves. You page through the *New York Times Book Review*, hoping your interest will be piqued, but all the reviews are of books by smug, misogynist Englishmen writing about smug, misogynist Englishmen. You pick up a high quality literary magazine and find that all the stories are about the narrators' Mamas, and if there's anything you don't want to read, it's another story about someone's Mama. You have never met anyone in your life who called her mother Mama.

When this happens to me, I turn to Comfort Books. Comfort Books are in greatest demand on cold winter nights, or when you are sick in bed with the flu, or when you are premenstrual (or perimenopausal), or when your boyfriend does not call. Like Comfort Foods (remnants of which can often be found on their pages), they are those old, familiar, predictable favorites that do not challenge and do not cause indigestion.

One of my favorite Comfort Books is *The Complete Sherlock Holmes*. According to the inscription on the flyleaf, mine was a Christmas gift from my parents in 19—, when I was twelve. In times of need I seize it and start reading wherever it falls open. I have read every story so many times that at just a few words an entire tale springs full-blown into my mind. But I am reading not for mystery but for comfort; the pleasure lies in coming across a favorite phrase, like "You have been in Afghanistan, I perceive," or, "Mr. Holmes, they were the footprints of a gigantic hound!"

Another Comfort Book is *Jane Eyre*, by

Charlotte Bronte, which I first read at about the same age. On the flyleaf of my little red book is stamped PROPERTY OF THE SCHOOL DISTRICT OF LANCASTER, PA., 19—, below which is my mother's name, written in a lovely schoolgirl hand; below that, written in a poor imitation of a lovely hand, is mine. In Chapter I of this apparently purloined volume I throw in my lot with Jane when she is sent to the horrid

Red-Room; and I remain rapt through Chapter XXXVIII, Conclusion. "Reader, I married him." The mysterious, masterful, brooding Mr. Rochester has made my heart beat faster for thirty years.

Of course, for romance, nothing can beat *Pride and Prejudice*, Jane Austen's masterpiece. D'Arcy (who to me will always be personified by the young Lawrence Olivier) is a fine figure of a fellow,

but I think my real infatuation is with Elizabeth Bennet herself. She is exactly the woman one wishes one were: she is witty, swift of repartee, and the soul of propriety. Still, my favorite lines in this book belong to her father: "An unhappy alternative is before you, Elizabeth...Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do." In fact, all of Jane Austen's novels are in the Comfort category, except for *Emma*; she behaves so foolishly and makes such egregious mistakes that *her* story does not qualify as Comforting.

For a more intellectual love affair I skip ahead a century to Dorothy Sayers's *Gaudy Night*, in which the romance between Lord Peter Wimsey and mystery writer Harriet Vane culminates in a marriage proposal. Who hasn't fantasized about reading History at Oxford, and dining in Hall in cap and

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OF BOOKS

THAT WILL GET YOU

THROUGH A LONG NIGHT,

BUT ONLY WELL-WRITTEN

BOOKS BECOME

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gown as her titled, monocled lover whispers sweet nothings in Latin?

The ultimate in Comfort Fantasies lies with another lord—*The Lord of the Rings*. After a couple of dozen readings, not one word in these three fat volumes is new to me, yet once I arrive again at Frodo's eleventh birthday party I read avidly until the Company has departed for the Grey Havens a thousand pages later. But I always skip Shelob's Lair. It is too creepy, and I feel sorry for Shelob.

One thing these books all have in common is good writing. There are plenty of books that will get you through a long night, but only well-written books become Comfort Books. But the most important characteristic is that Comfort Books were first read in youth. You must be able to sink at once and completely into the world of a Comfort Book, and refuse to be called away. You prop it on the table at lunchtime (thus the occasional spaghetti sauce stain); you take it with you into the tub (thus the occasional Very Fat book, dropped in the bath at a moment of crisis); you may even stay up late, hardly able to keep your scratchy eyelids open, yours the only light burning in the house, because you want to read just one more chapter.

Once you've read hundreds of books, over dozens of years, that sort of absorption is rarely possible to achieve. You know too much. But immersion is part of reading an old favorite. A Comfort Book is a sort of madeleine—dip into it and you are suddenly once again a very young reader plunging headfirst into the world. The past is recaptured; your greatest worry is that someone will make you turn out the light. ■

Alison Baker finds her comfort near Ruch, Oregon.

POETRY

Dogwood

BY STEPHEN PARR

(for Dorothy Stafford)

A morning blest with the intricate
leaning sun of autumn:
photographs steeped
in moments of truth, the couch
immaculate in a calm
born of those glittering vigils,

stacked books holding fast
his thought, the spidery list
of essentials
for a quick getaway: *coat,*
razor, hat, change of clothes,
billfold.

So why now this old sadness
pestering me? Why
do I finger these flags
of dogwood, as though
their damp crimson might
quench my thirst,

or rekindle all the spent days?
As though those we cherish
were not moving always
away, even as they arrive,
bloodied, uttering their first
moist word of amazement?

Stephen Parr, of Bristol, England, spent ten weeks near the end of 1997 in the United States giving poetry readings and workshops emphasizing Buddhism in the modern world. He presented in Ashland in November. He has published ten collections of poems, a book of short stories, and a novel. "Dogwood" was written after visiting poet William Stafford's widow, Dorothy Stafford, in Portland.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
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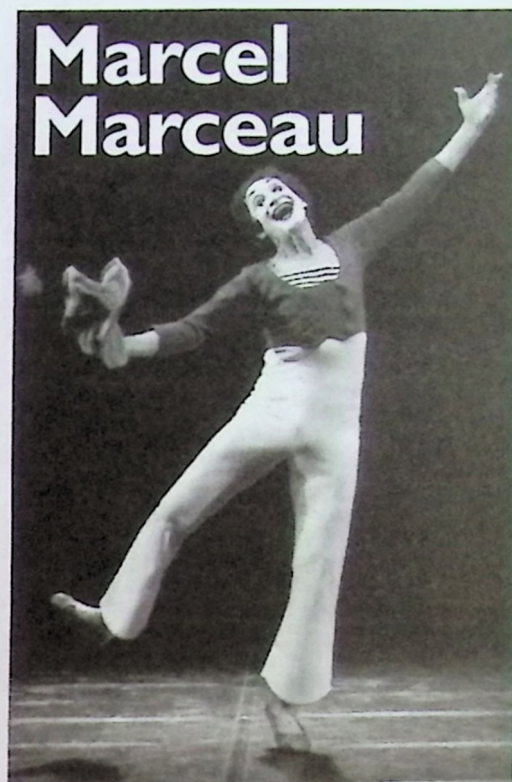
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